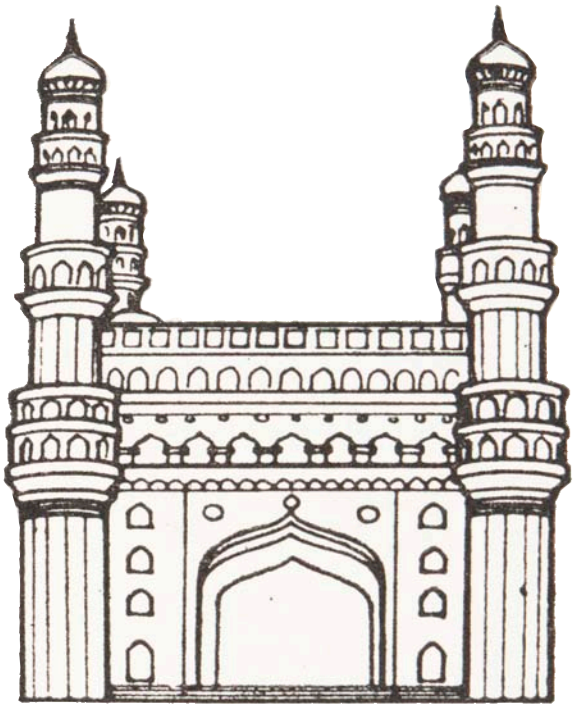
A GUIDE TO ARCHITECTURE IN HYDERABAD, DECCAN, INDIA

OMAR KHALIDI



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Architects, photographers and historians from India, the United States, Britain, France, Germany and other countries contributed photos and plans to this Guide. They generously supplemented my own limited collection. I am very grateful to the following people:

Arvind Acharya, Zaheer Ahmed, Syed Faiz Ali, Sultan Ghalib Al-Quaiti, Raghuraj S. Bhalerao, Balakrishna V. Doshi, Kerry Edwards, Muhammad Faisal, Judith Mara Gutman, Murali Harathi, Jeanne Fermor-Hesketh, Misty Horten, Syed Ali Akbar Husain, Faiz Khan, Hyder M. Khan, Sanjeeva Kumar, Karen I. Leonard, Alison Lothian-Anson, Thomas Luttge, H. Ronken Lynton, Arjun Mangaldas, Rahul Mehrotra, K. Lakshmana Murthy, M.A. Nayeem, D. Ravinder Reddy, P. Anuradha Reddy, Lois Safrani, Rani Sarma, Sajjad Shahid, Sanjay Subodh, G.H.R. Tillotson, Abbas A. Tyabji, M. Vedakumar, Nik Wheeler, Simon Winchester, Hans Winterberg, and Clark Worswick.

Among the institutions, I am grateful to the *Aramco Saudi World Magazine* for the pictures taken by Nik Wheeler, and to the United States Library of Congress for the photos of William Henry Jackson.

Most importantly, I want to thank Ann Whiteside, Head of the Rotch Library of Architecture and Planning for encouraging me in this project since its inception in January of 2006. This project would not have been completed without her support. Other library staff, including Clare Conway, Jonah J. Jenkins, Jolene de Verges, and Andrea Schuler helped me at every step of the project. To all of them, my heart felt *shukriya,* thank you!

Omar Khalidi
January 20, 2009

Introduction: A Profile of Hyderabad

Hyderabad shows one of the most interesting patterns of development of any of India's largest cities. It is located in the Deccan plateau region of south central India along the river Musi. It is one of the largest cities in India. Muhammad-Quli Qutb Shah, the fifth sultan of the Golconda kingdom founded Hyderabad in 1591, after his medieval fortress capital city of Golconda became overcrowded and unhealthy. The Sultan named the city after Hyder, the fourth orthodox caliph and the first imam of the Shiite Muslims.

Together with Golconda in the west, and Secunderabad (Sikandarabad) in the north, Hyderabad is spread over 1864 kilometers in 2006. Situated 659 meters above sea level, rock formations, hills, water reservoirs, and forests represent the dominant physical features of the city. National Highways 7 and 9 intersect the city making it a strategic location for trade and communication. The first census conducted in 1881 revealed a population of a little over 300,000 inhabitants. By the census of 2001, the population has grown to over 6.5 million.

Politically, Hyderabad has been the successive capital of the Qutb Shahi dynasty (1500s–1680s), the Mughals, (1680s–1720s), and the Nizams (1720s–1950s). In 1956, it became the capital of the modern twentieth century state of Andhra Pradesh (AP).

Hyderabad's coordinates are: 17°21°58°N 78°28°34°E.

Golconda and Hyderabad represent a region rich in fertile agricultural tracts, rich trade by land and water, and fabulous mines, especially of diamonds. This area boasts the earliest known diamond mines in the world; one of the most famous originating from here was the Koh-I-Noor, which eventually became part of Britain's Crown Jewels. Diamonds made Golconda so rich that the very word became synonymous in English as a place of wealth, an eastern El Dorado.

The most significant, and surely the most readily visible, feature of Hyderabad is that it is perhaps the only medieval city in India whose streets are laid out in a formal grid pattern. The two main roads align east-west and north-south, dividing the city into quadrants. At the intersection of the two main roads is historic Charminar. Recognizable by its four lofty minarets, it is the dominant landmark and emblem of the city. The Charminar housed the civic center, including a mosque, a madarsa and a water reservoir. The Jama mosque of the city—Mecca Masjid—is located southwest of Charminar. It is so sited that its rectangular plan neatly fits in the north-west corner at the intersection of the two main roads. A hospital, Dar al-Shifa, and a caravanserai complete the complex of public buildings around Charminar.

To the north of Charminar is a public square enclosed by four giant, well-proportioned arches which intersect above and span the streets approaching the square from the four cardinal directions. Each of the quadrants of the city was set apart for a particular function or social class of the population. For example, the northwestern quadrant contained palaces and state offices, and the northeastern quadrant was occupied by the residences of the nobles. The nobles' large residences, called deoris, became the nuclei and mahallas, neighborhoods, grew around them.

Each successive century brought changes to the city after its founding in the late sixteenth century. In the 1720s, the Nizam I added a wall to the city to protect it from any assault approaching from the northwest. However, as time went on, the city continued to expand outside the wall, and the central area around Charminar grew congested and confused. Lack of control resulted in a straggling and ill-organized agglomeration of development extending to a wide area.

A landmark in the city's modernization began in the 1860s with the introduction of the railways. A significant natural disaster happened in September 1908, when the river Musi burst its banks, thereby wiping out a large number of dwellings. The government chose to see this critical moment as an opportunity. It responded with a wide scheme of slum clearance, drainage, construction of dust-proof (tarred) roads, and the laying out of parks and open grounds for recreation. The agency implementing the schemes was the City Improvement Board. Population growth of the city since the last hundred years has not kept up with the growth of infrastructure. It resulted in congested roads, environmental degradation, poor drainage and similar issues associated with large cities across India.

Hyderabad Architecture
Central Area
Hyderabad_Architecture
BFPT
Bazaar
Bridge
Christian Church
Clock Tower
Commercial
Dargah
Educational
Fort
Hindu Temple
Hospital
Parsi Temple
Plaza
Religious/Funerary
Residential
State Building
Tomb
Wall/Gate
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Faridunji's Mansion
Hill Fort Palace
Shapurwadi Mansion
Paigah Palace
unnisa Begum ki Masjid and Tomb
Asman Mahal
Deori Akram Ali Khan
Bashir Bagh Palace
Lady Hydari Club
James da Costa Mansion
Raushan Manzil
yun and Sughra Mirza
Gun Foundry
Nizam Club
Government Offices
Fateh Maidan
Adil Alam Mansion
Nizam College
Bagh-i Aam ki Masjid
Jubilee Hall and Pavilion
St. Joseph's Cathedral
Ali Manzil
St. George's Church
Hyderabad Railway Station
Monty's Hotel
King Kothi
Bait al-Ashraf
Muqarrab Jang Mansion
Tomb of Osman Ali Khan
Reddy Hostel
Deori Mahdi Nawaz Jang
Golden Threshold
Central Cooperative Training College
Puran Mal Samadhi
Pestonji ki Kothi
The Nizam's Post Office
Parsi Temple
Bengal Bank
Sultan Bazaar Clock Tower
Dargah Nuruddin Shah Qadiri's Gate
Muazzam Jahi Market
Dargah Yusufayn
Abd al-Rahim Khan ki Masjid
Mahal Wanaparti
Nanubhai G. Shah's
Residency
Gosha Mahal Baradari
Sitaram Bagh Temple
Chadergha
Bait al-Ghaws
Chaderghat Darwaza
Aziz Bagh
alan
Gyan Bagh Palace
Afzal Ganj ki Masjid
State Central Library
Legislative Assembly, Mahbubiya Town Hall
Osmania General Hospital
Masjid
Vilayat Manzil
Naya Pul
Aazah Khanah-i Zahra
Old Municipal Corporation Office
Deori Bansilal
Delhi Darwaza
Afzal Darwaza
Darushifa
Mishk ki Masjid
Badshahi AshurKhanah
Diwan Deodi
Abd al-Majid Khan Mansion
Musallam Jang ka Pul
Purana Pul, Old Bridge
akhi Gunbad
High Court
City College
Char Kaman
Pathargatti Bazaar
Purana Pul Darwaza
Deori Imad Jang
Purani HaveliKali Masjid
Deori Iqbaluddawlah
Madrasah-i Aliya & Mahbubiya
Jama Masjid
Deori Shah Yar al-Mulk
Dabirpura Darwaz
Mahbub Chowk
Deori Asman Jah
Mecca Masjid
Char Minar
Baradari Khurshid Jah
Malwala Palace
Yunani Hospital
ple and Dargah
Sardar Mahal
Aiwan-i Aali
Panj Mahalla
Tombs of Mir Qutbuddin Nimatullah Dashtaki and Mir Sh
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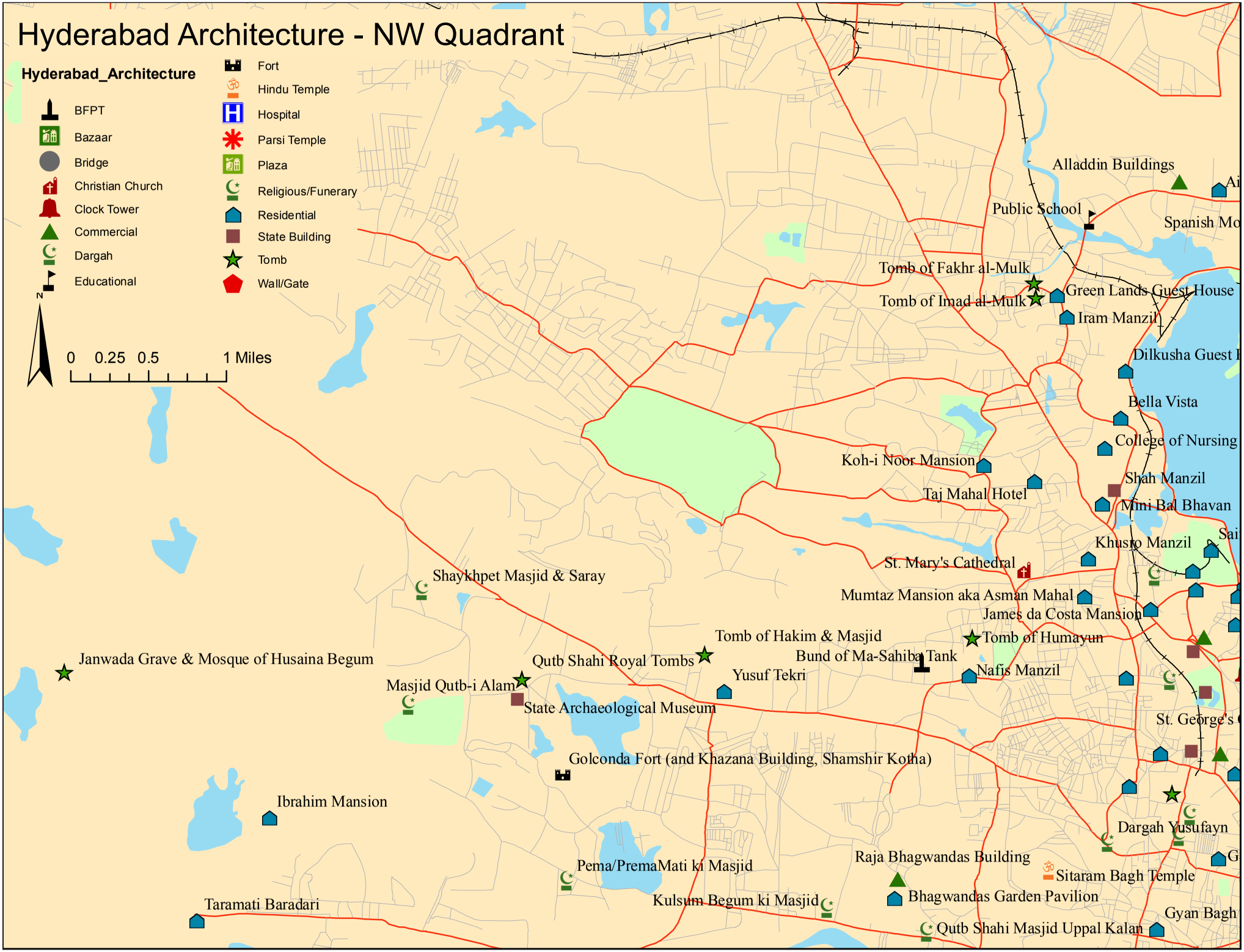
Daira-yi Mir Mumin
Manjli Begum ki Haveli
Tomb of Khayrat K
Deori Shamraj Bahadur
Deori Maharaja Kishan Pershad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Taramati Baradari
Gyan Bagh
Qutb Shahi Masjid Uppal Kalan

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N
0 0.25 0.5 1 Miles
Dosabhoy Nusserwanji Chenoy Mansion
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D. Pentiah's Residence
Vijaya Marie 'Our Lady of Health' Church
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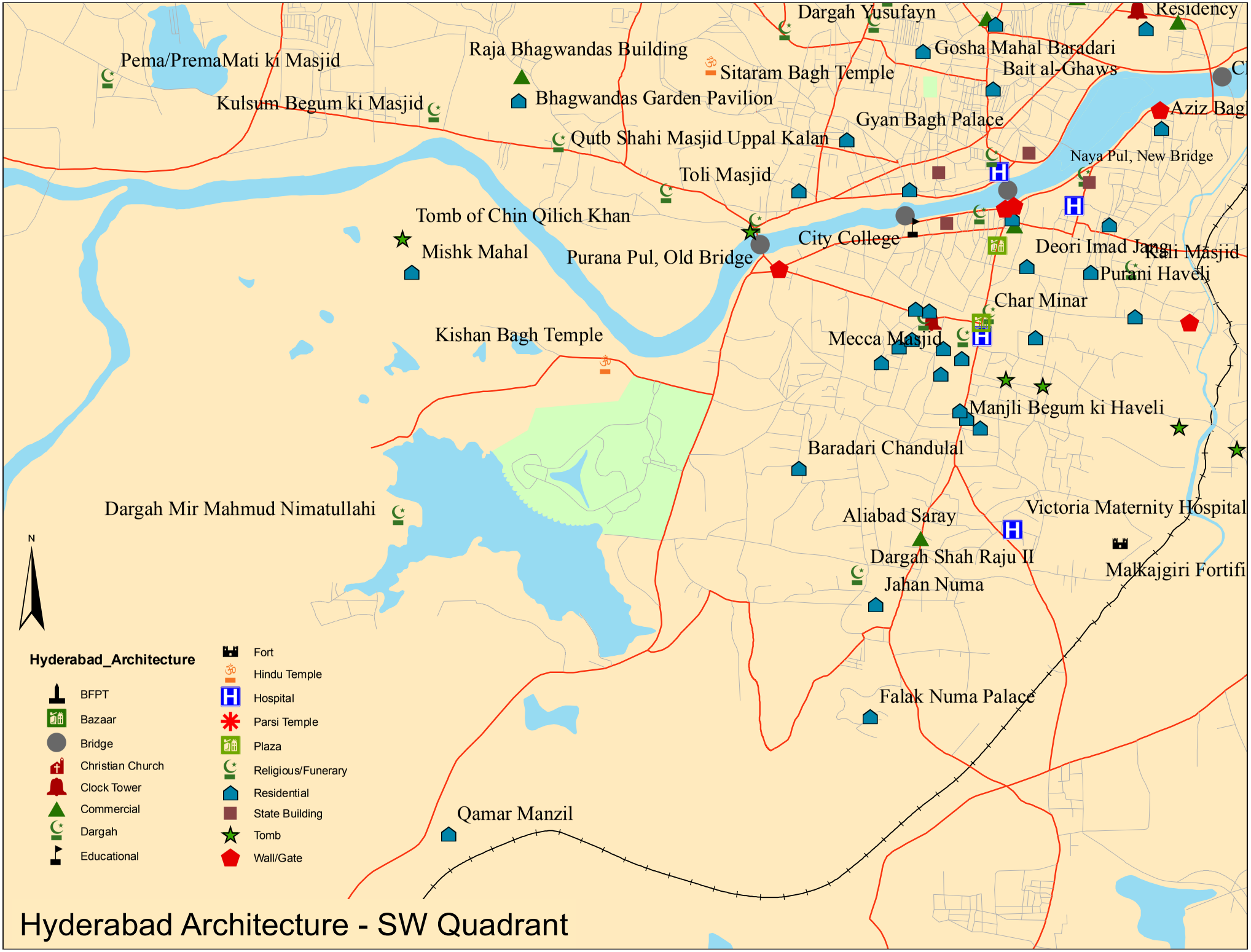
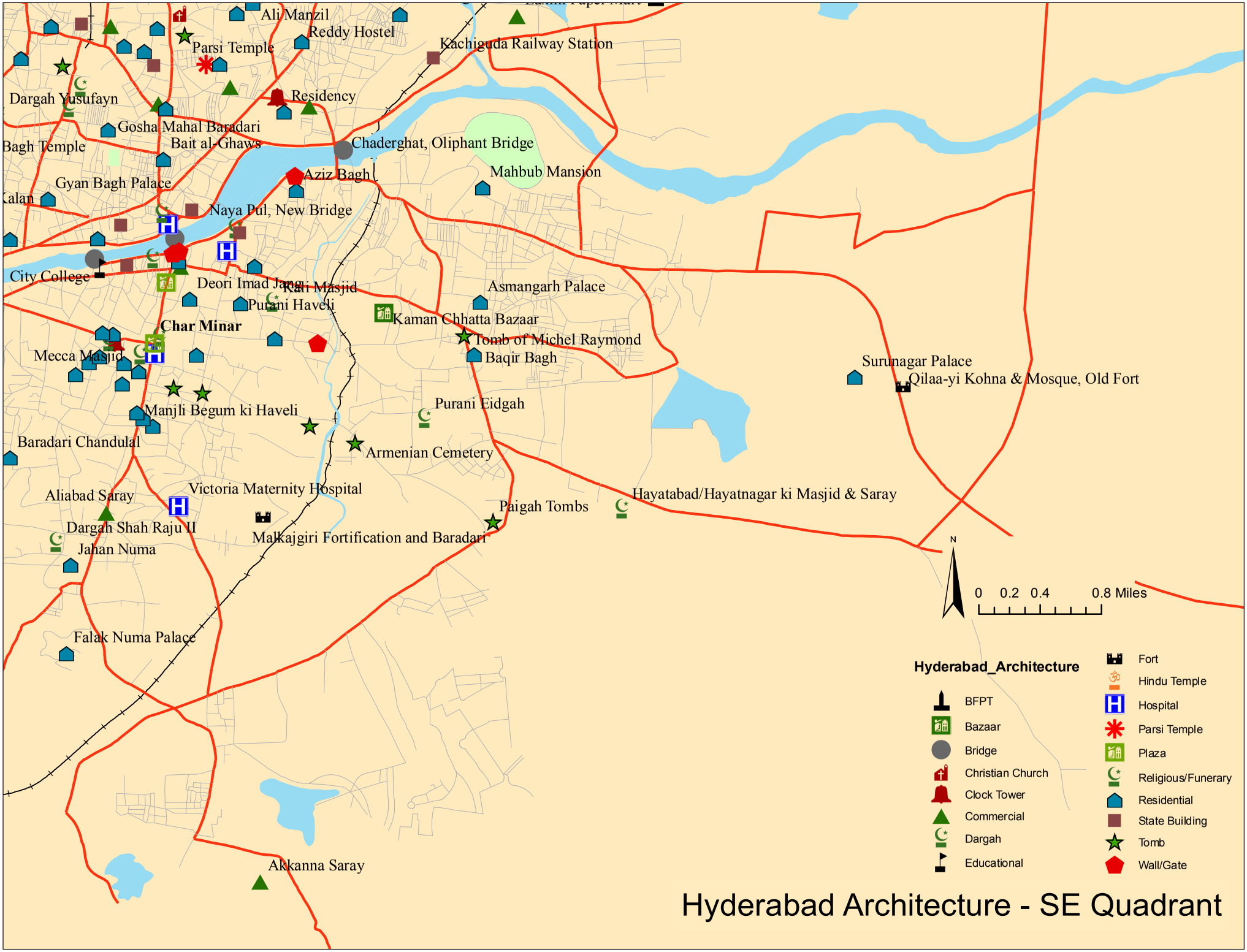


Hyderabad Architecture - SW Quadrant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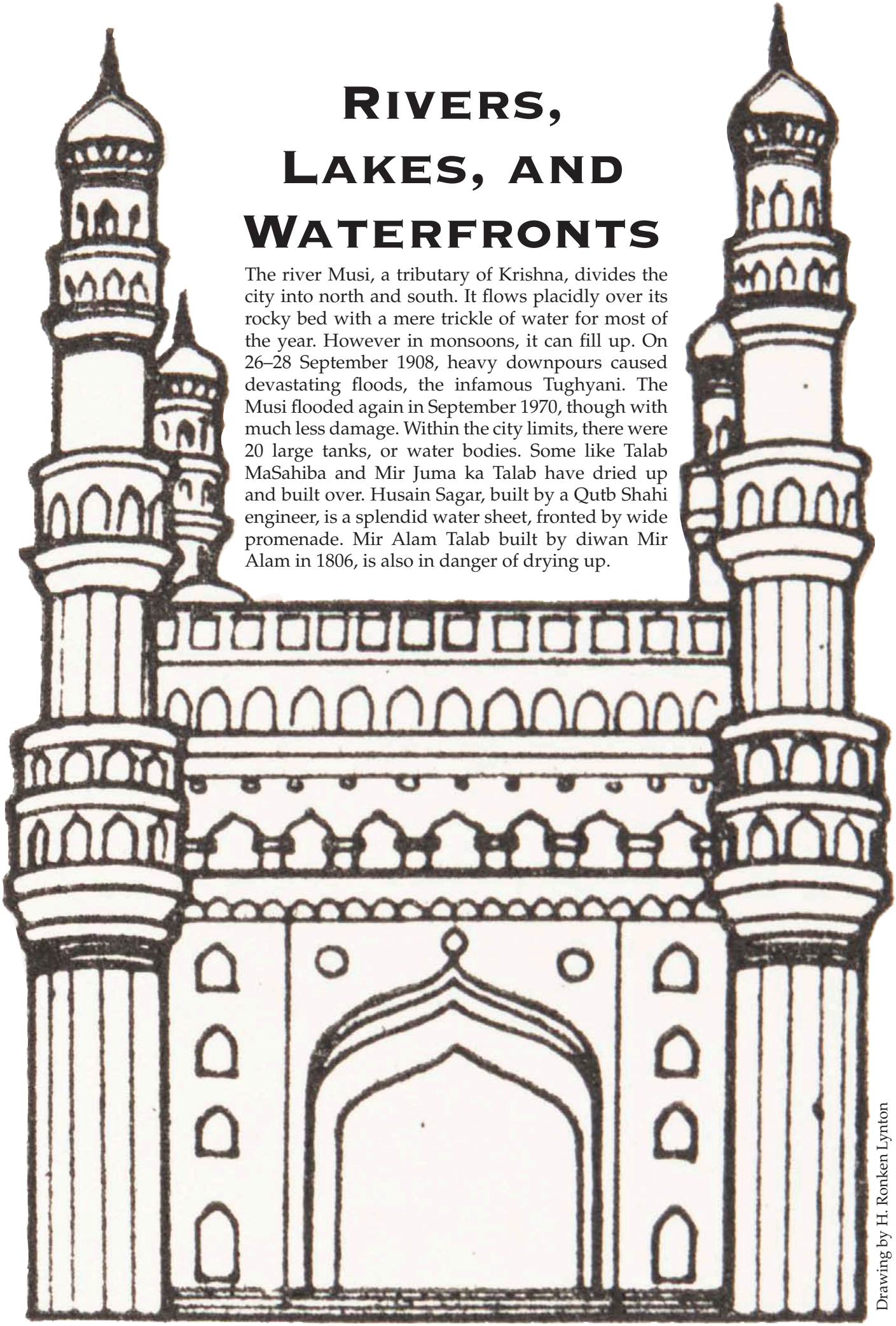
Hospital
Parsi Temple
Plaza
Religious/Funerary
Residential
State Building
Tomb
Wall/Gate
Hyderabad Architecture - SE Quadrant

Distance from Hyderabad to other Indian Cities
Delhi
Lucknow
Kolkata
Mumbai
Hyderabad
Bangalore
Chennai
900 Miles
762 Miles
817 Miles
426 Miles
326 Miles
340 Miles
0 50 100 200 Miles

Rivers, Lakes, and Waterfronts

The river Musi, a tributary of Krishna, divides the city into north and south. It flows placidly over its rocky bed with a mere trickle of water for most of the year. However in monsoons, it can fill up. On 26–28 September 1908, heavy downpours caused devastating floods, the infamous Tughyani. The Musi flooded again in September 1970, though with much less damage. Within the city limits, there were 20 large tanks, or water bodies. Some like Talab MaSahiba and Mir Juma ka Talab have dried up and built over. Husain Sagar, built by a Qutb Shahi engineer, is a splendid water sheet, fronted by wide promenade. Mir Alam Talab built by diwan Mir Alam in 1806, is also in danger of drying up.



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1986

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Musi River

A tributory of the Krishna River in the Deccan Plateau. It flows through a major portion of Hyderabad and divides the historic old city from the new city, but also connects the two with five bridges.

1986

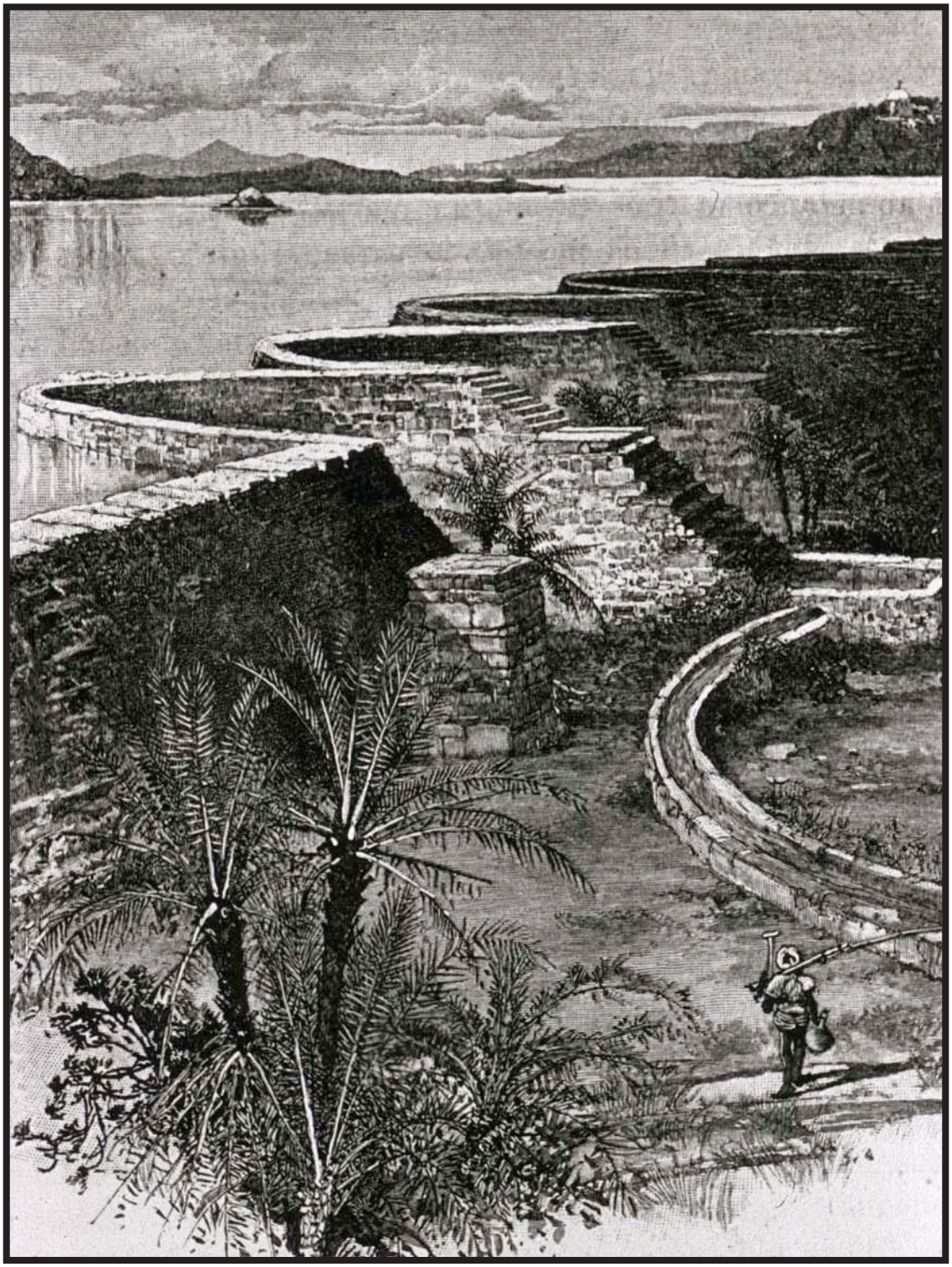
Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Husain Sagar Lake

Artificial lake built by Husain Shah Wali, son-in-law and superintendent of works under Ibrahim-Quli Qutb Shah. The lake was completed in the 1670s. It is located in northwest Hyderabad, separating it from Secunderabad. It is about 20 miles wide.

Additional Reading

H.K. Sherwani, History of the *Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974), p. 254.



1888 Drawing by J.F. Hurst (public domain)

Mir Alam Reservoir

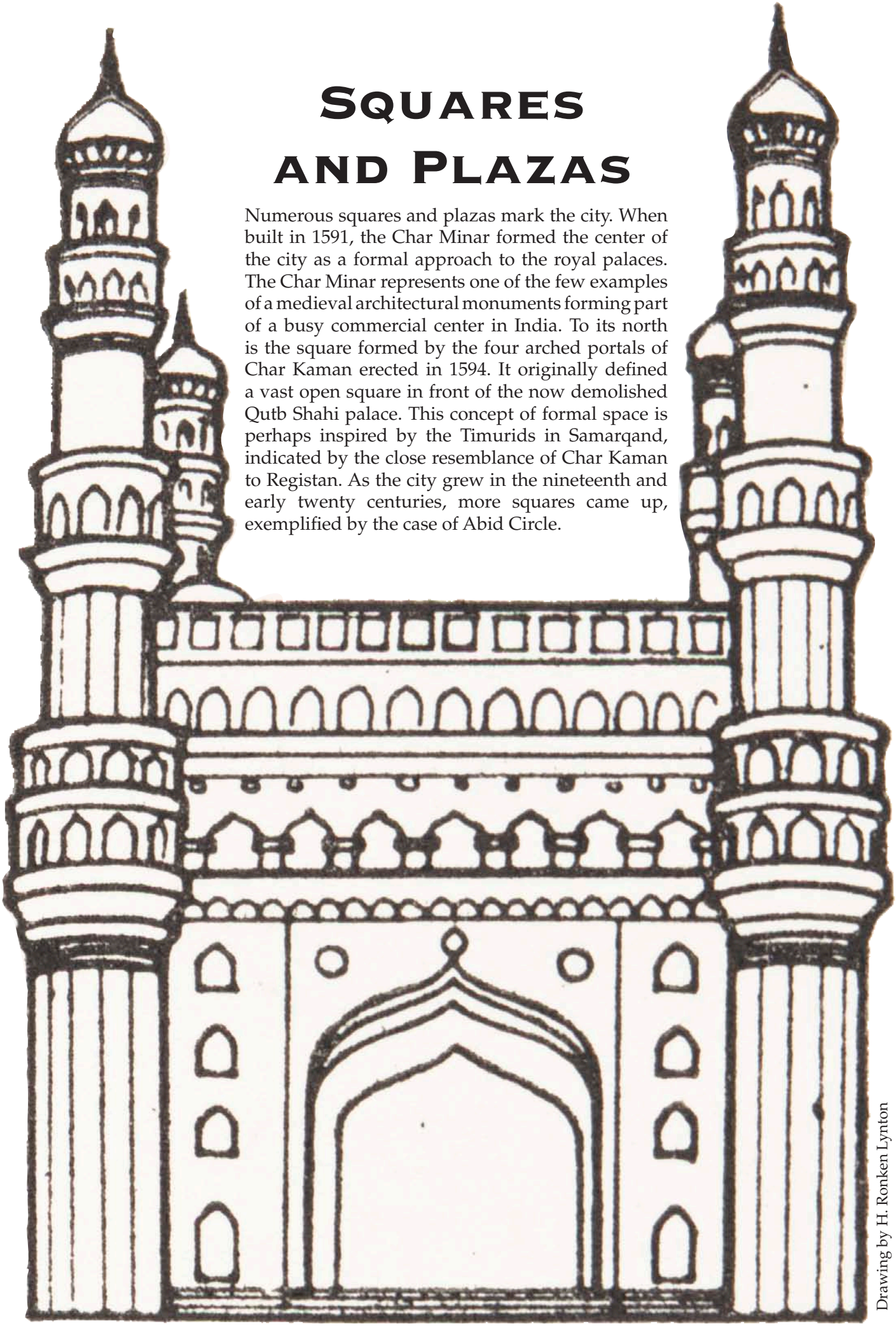
Reservoir built by Abul Qasim Sayyid Mir Alam, the prime minister (1804–1808). The lake is over 1 mile wide, with 21 semi-circular arches on the embankment.

Additional Reading

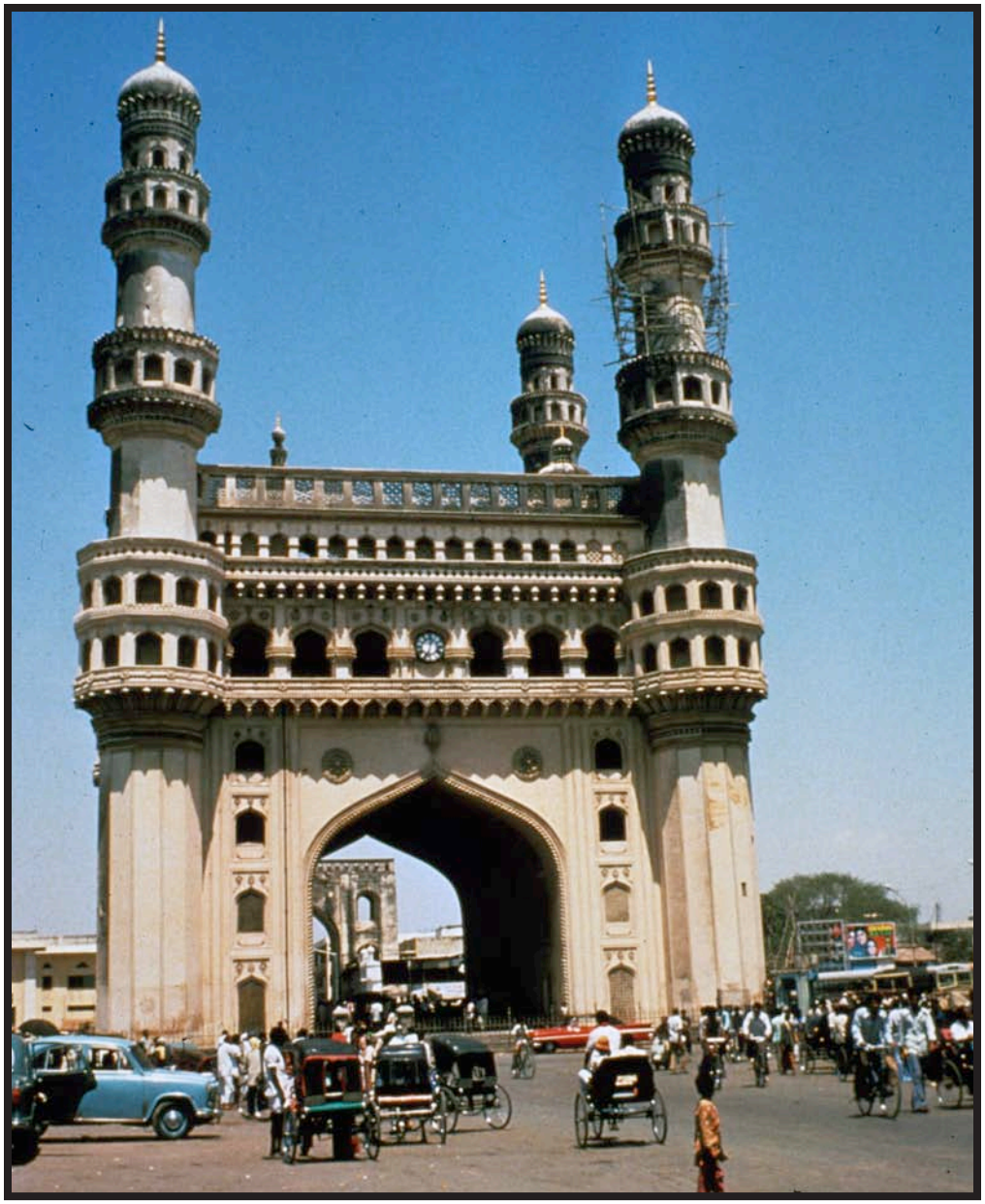
G. Anitha, S.V.A. Chandrasekhar, and M.S. Kodarkar, *Hydrography in Relation to Benthic Macro-Invertebrates in Mir Alam Lake,* (Calcutta: Zoological Survey of India, 2005).

Squares and Plazas

Numerous squares and plazas mark the city. When built in 1591, the Char Minar formed the center of the city as a formal approach to the royal palaces. The Char Minar represents one of the few examples of a medieval architectural monuments forming part of a busy commercial center in India. To its north is the square formed by the four arched portals of Char Kaman erected in 1594. It originally defined a vast open square in front of the now demolished Qutb Shahi palace. This concept of formal space is perhaps inspired by the Timurids in Samarqand, indicated by the close resemblance of Char Kaman to Registan. As the city grew in the nineteenth and early twenty centuries, more squares came up, exemplified by the case of Abid Circle.



Drawing by H. Ronken Lynton



1986 Photograph © Omar Khalidi

Charminar

Hyderabad's symbol and emblem. Charminar was the city's first monument and is considered its primary landmark. Constructed in the years 1590–91 of plaster and stone, it includes a triumphal arch with 36-foot sides framing the crossroads of the city's major thoroughfares. Decorative stucco standards alams mark the monument as being aligned with the Qutb Shahis's Shiite faith. These alams cap the apex of the pointed arches.

The Charminar's upper level, the western side of which contains a mosque, displays an arcaded balcony with a smaller arcade and perforated screen above. Corner minarets, containing spiral staircases, rise 160 feet from the ground. These are embellished with distinctively Qutb Shahi triple tiers of balconies and domed finials. The Nizam's government set western-style clocks on the Charminar in 1889. Although Charminar has survived for more than four centuries, it has always needed restorations and repairs, the most commonplace is re-plastering, including repair of artwork.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 17–19; H.K. Sherwani, History of the Qutb Shahi Dynasty, (New Delhi: Munshiram Manoharlal, 1974), pp. 302–306.

1986

Photograph © Rahul Mehrotra, Courtesy of the Aga Khan Visual Archive, M.I.T.

Charkaman

Literally "four bows or arches," it is an open square located 80 yards north of Char Minar and demarcated by 4, fifty-foot high arches placed 110 yards from the square's center, which originally held a large octagonal fountain. It dates to 1592.

Each arch has a significant nickname. The northern arch is called *Machli Kaman,* or "fish arch," symbolizing prosperity; the eastern arch, *Naqqar Khana-yi Shahi,* (House of Royal Drums), also popularly known as *Kali Kaman,* or "black arch"; the western arch, *Dawlat Khanah-yi Aali,* or Gateway to the Royal Residence, popularly known as *Sihr-i Batil ki Kaman,* "arch of the evil spirit breaker," and, lastly, the southern arches known as Charkaman (see above) as well as Jilu Khanah.

Additional Reading and Sources

H.K. Sherwani, *History of the Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974), pp. 306–311.

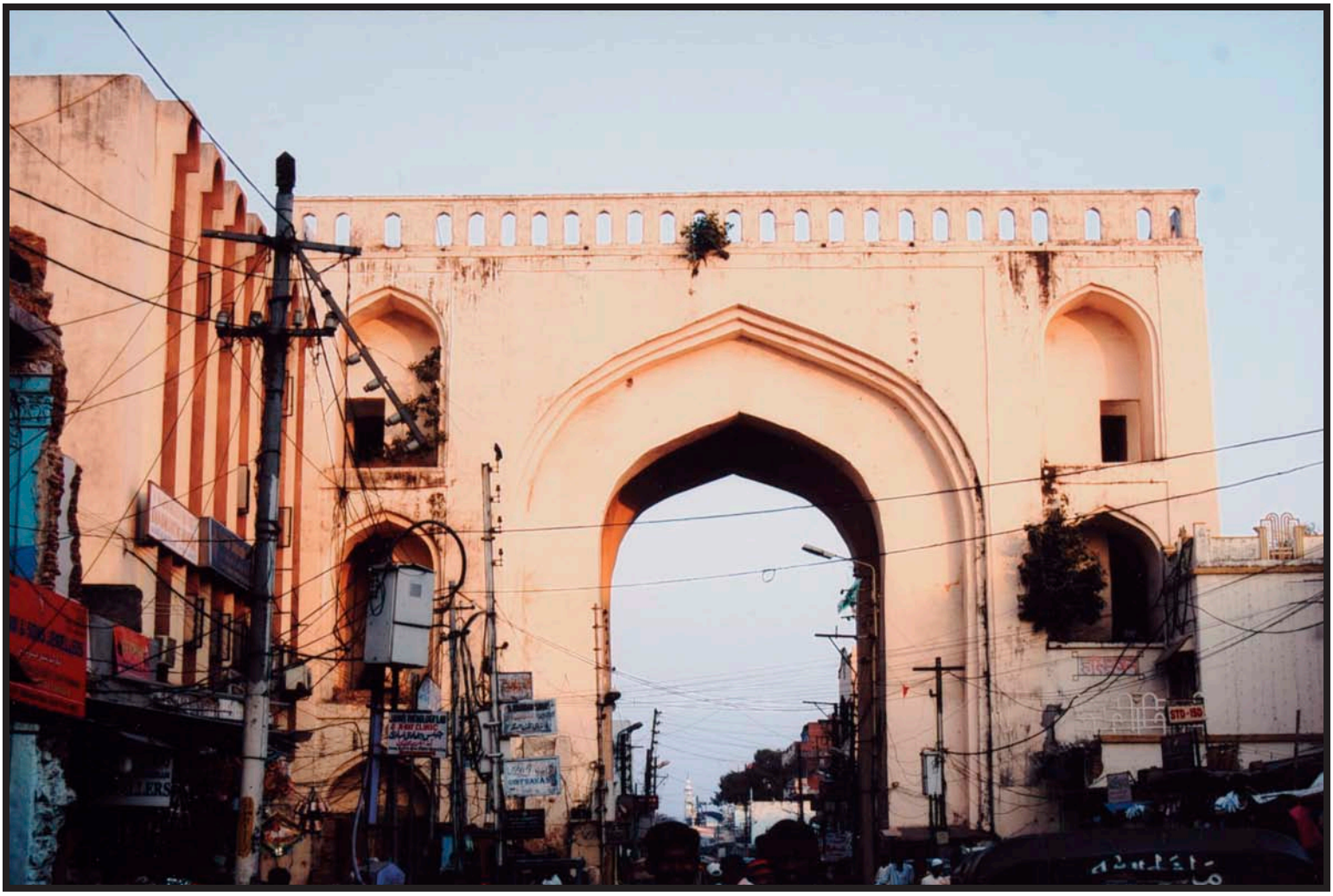
1986

Photograph © Rahul Mehrotra, Courtesy of the Aga Khan Visual Archive, M.I.T.

Kalikaman
(see Charkaman p. 7)

1986 Photograph © Rahul Mehrotra, Courtesy of the Aga Khan Visual Archive, M.I.T.

Machlikaman
(see Charkaman p. 7)



2008

Photograph © Sanjeeva Kumar

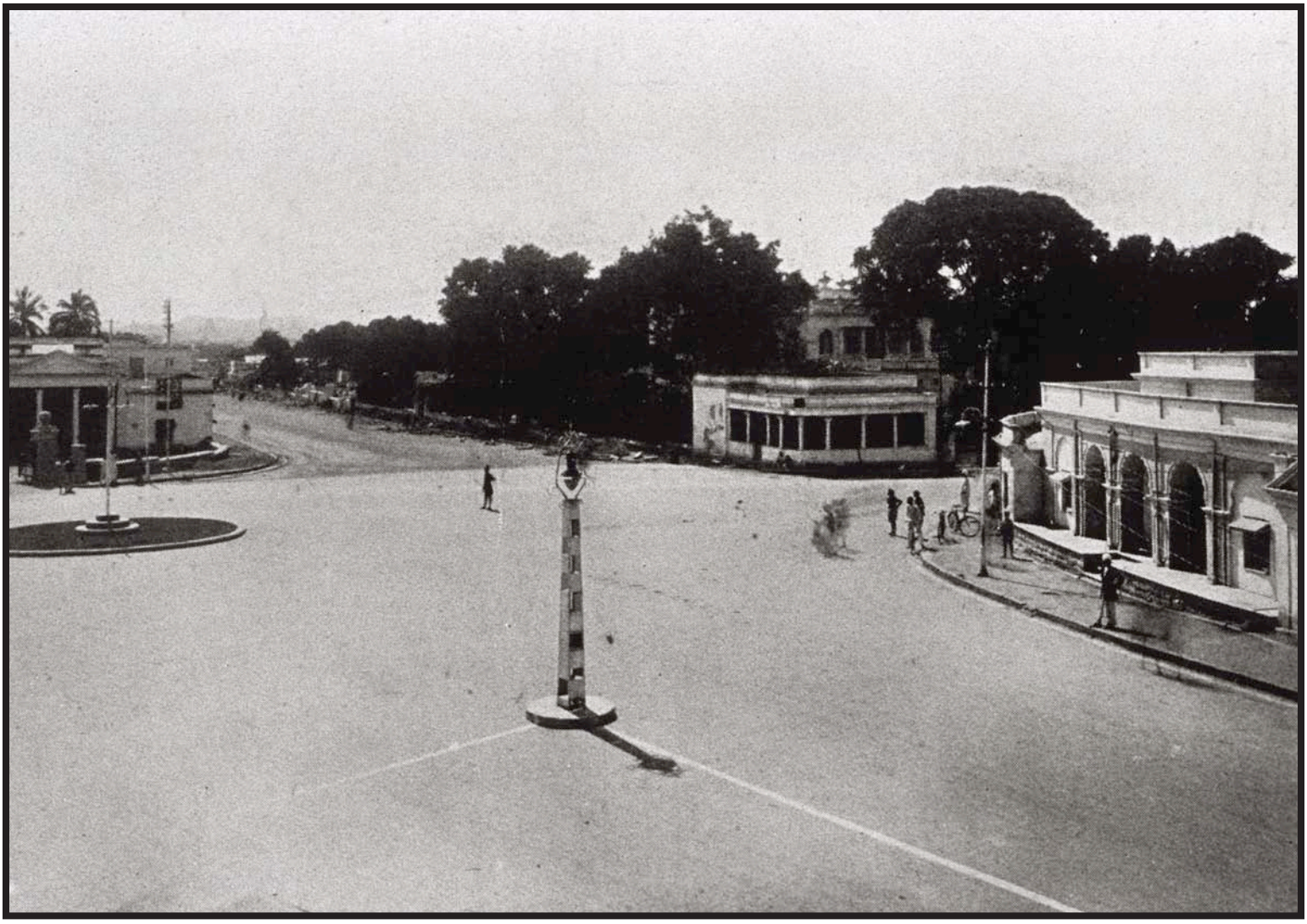
Sihr-i Batil ki Kaman
(see Charkaman p. 7)

1930

Photograph © Muhammad Khalidi

Malakunta Masjid Square

Located northwest of Muazzam Jahi Market, near the Malakunta mosque and the police station, this square is one of several busy thoroughfares leading to the Nampally Railroad Station and Industrial Exhibition Grounds.



1934

Photograph © City Improvement Board, Hyderabad

Abid Circle

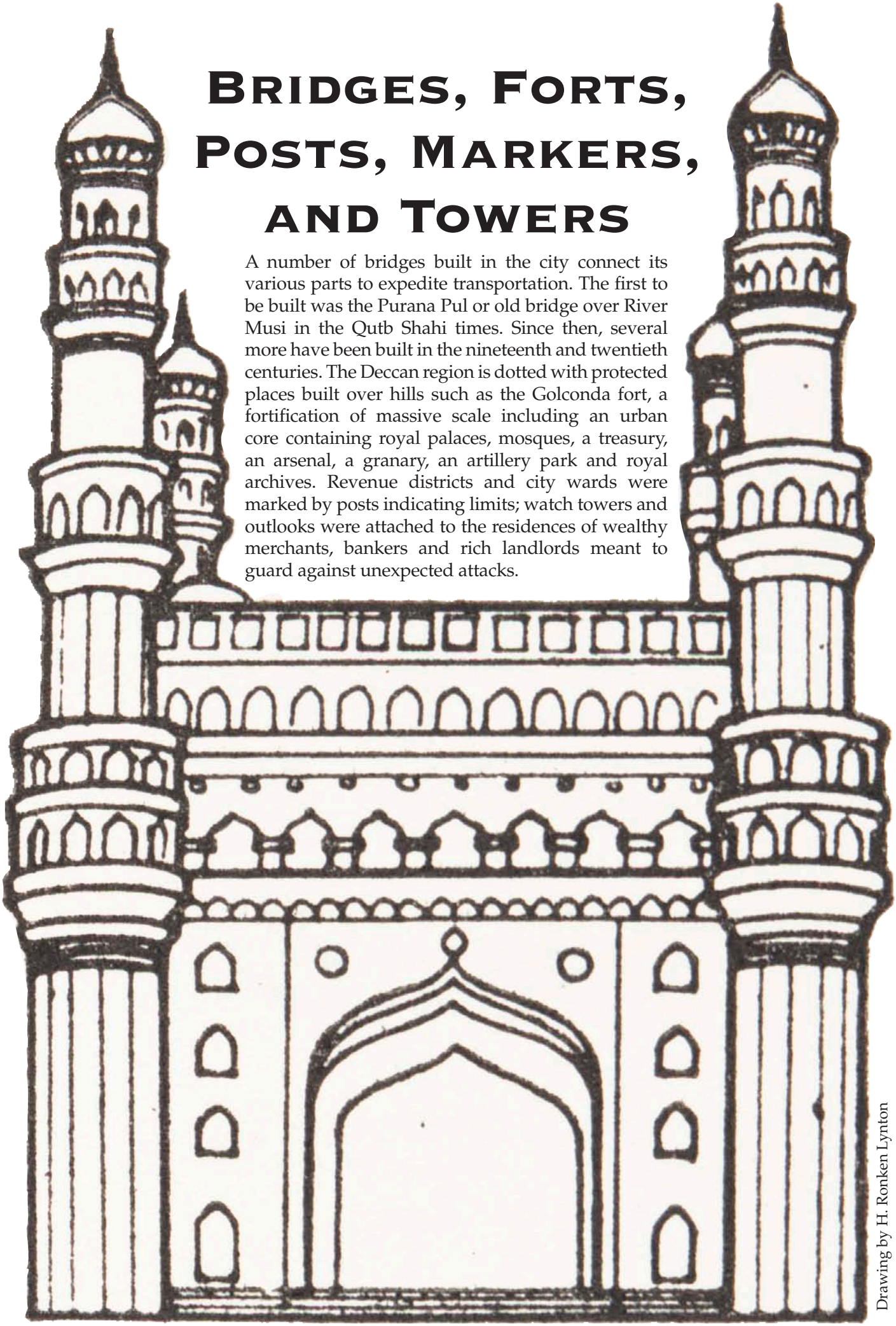
Also shortened to Abids, it is named after its owner, Albert Abid, (d.1925) an Armenian merchant. It is one of the city's major squares and up until the early 1990s, served as the commercial hub of the city.

Additional Reading and Sources

Omar Khalidi, "The Amazing Abid of Hyderabad and Devon," *Devon and Cornwall Notes and Queries* (Autumn 1999), pp. 161–168

Bridges, Forts, Posts, Markers, and Towers

A number of bridges built in the city connect its various parts to expedite transportation. The first to be built was the Purana Pul or old bridge over River Musi in the Qutb Shahi times. Since then, several more have been built in the nineteenth and twentieth centuries. The Deccan region is dotted with protected places built over hills such as the Golconda fort, a fortification of massive scale including an urban core containing royal palaces, mosques, a treasury, an arsenal, a granary, an artillery park and royal archives. Revenue districts and city wards were marked by posts indicating limits; watch towers and outlooks were attached to the residences of wealthy merchants, bankers and rich landlords meant to guard against unexpected attacks.



Drawing by H. Ronken Lynton

1991

Photograph © Nik Wheeler

Golconda Fort

Golconda was the center of a rich and powerful kingdom in the early sixteenth to the late seventeenth century. The name "Golconda" is applied to three entities: the Qutb Shahi kingdom, the fort, and the city that grew around the fort. Within the fort-city and in its vicinity one can see the remains of an array of structures essential to everyday life—gates, an arsenal, a treasury, palaces, baths, reservoirs, gardens, mosques, arches, and tombs.

Some of the remarkable buildings include the Shamshir Kotha and, with it, the Silah Khanah (i.e., armories) and the Khazana Building, (i.e. the treasury). The fort lies about five miles west of Hyderabad on an isolated granite hill. It predates the Qutb Shahi times and incorporates earlier fabric, including megalithic masonry. The outer curtain wall is 3 miles in circumference with 87 bastions at the angles, some of which retain seventeenth century ordnance. A roughly elliptically shaped extension in the Northeast was built later in 1724. In the Northeast corner, there is corrugated nine-lobed (rounded projection) bastion or Naya Qila built a century earlier in 1624. Three formidable lines of curtain walls with crenellations and merlons (solid part between two openings in a battlement) encircle the city, one within the other.

The first surrounds the city, the second double wall encloses the base of the hill, and the third incorporates boulders and other natural features of the landscape.

Of the eight original gates, only the Fateh, Banjara, Mecca and Jamali gates are in use. Bala Hisar, or citadel, occupies the crown of the hill and is approached via a winding set of steps through the second and third curtain walls. The fort, besieged by Emperor Awrangzib in 1686, was extensively damaged when it eventually fell to the Mughals in 1687.

Additional Reading and Sources

H.K. Sherwani, *History of the Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974).

2008

Photograph © Sanjeeva Kumar

Qilaa-yi Kohna and Mosque, Old Fort

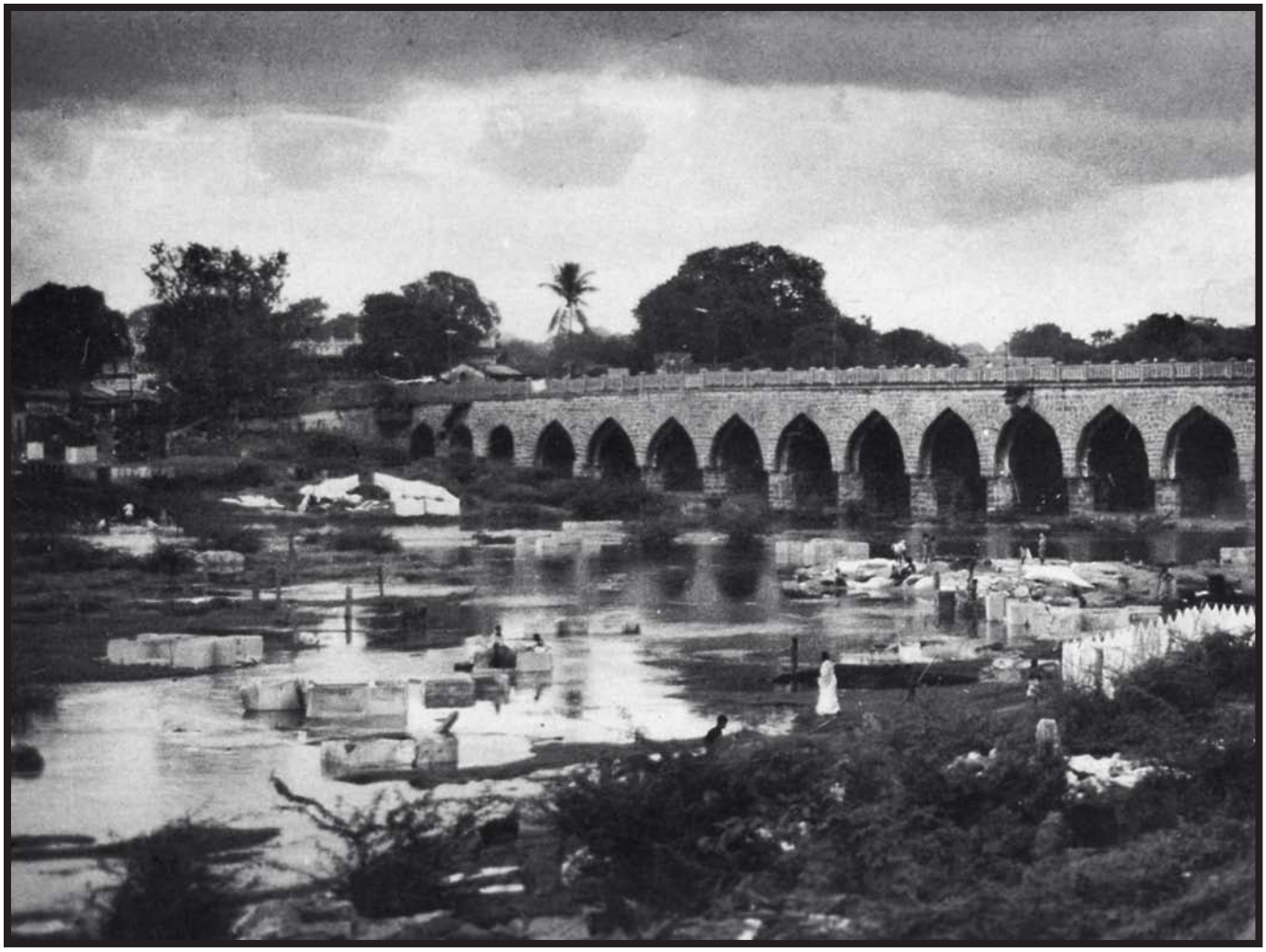
Located in Sururnagar, the eastern part of Hyderabad, the remains of this Qutb Shahi fort/palace and mosque was also called the fort of Sultan Nagar, and still later as Qila-yi Kohna, or old fort. Construction began in 1620 for Sultan Muhammad Qutb Shah, but left incomplete when the Sultan fell ill. The project was abandoned by his successor Abdullah Qutb Shah. It cost 300,000 huns. With two conventional minarets, the prayer chamber of this mosque has seven double arches. The central arch is much larger than the others, and is flanked by three arches per side. A large courtyard shows the remains of a cistern and a fountain.

Additional Reading and Sources

Earliest picture found in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 221. *See also* Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 40–41; H.K. Sherwani, "Town Planning and Architecture of Haidarabad under the Qutb Shahis," *Islamic Culture* 50, 3 (April 1976), pp. 61–80; particularly pages 78–79.

Malkajgiri Fortification and Baradari

Located inside the Shaw Wallace compound, on the easterly portion of the road connecting Mirjaliguda with Malkajgiri, this complex of buildings lies south of the Malkajgiri Municipality office. It also lies north of the Rail Kalyan Auditorium. Only a few facades with their cusped arches survive in this ruin.



1991

Photograph © Lois Safrani

Purana Pul, (Old Bridge)

Referred to as "Old Bridge" in contradistinction to the New Bridge in the Asaf Jahi era. Spanning the river Musi between the environs of Golconda-Karwan, it was built in 1578, making it the earliest construction of the Qutb Shahi era. Built in stone at the cost of 200,000 huns, with 22 arches, the bridge is 600 feet long, 35 feet wide and 54 feet above the riverbed. It went through repairs in 1820 and 1908, after the disastrous flooding of the river Musi.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 10–12.

1880s

Photograph by Lala Deen Dayal (public domain)

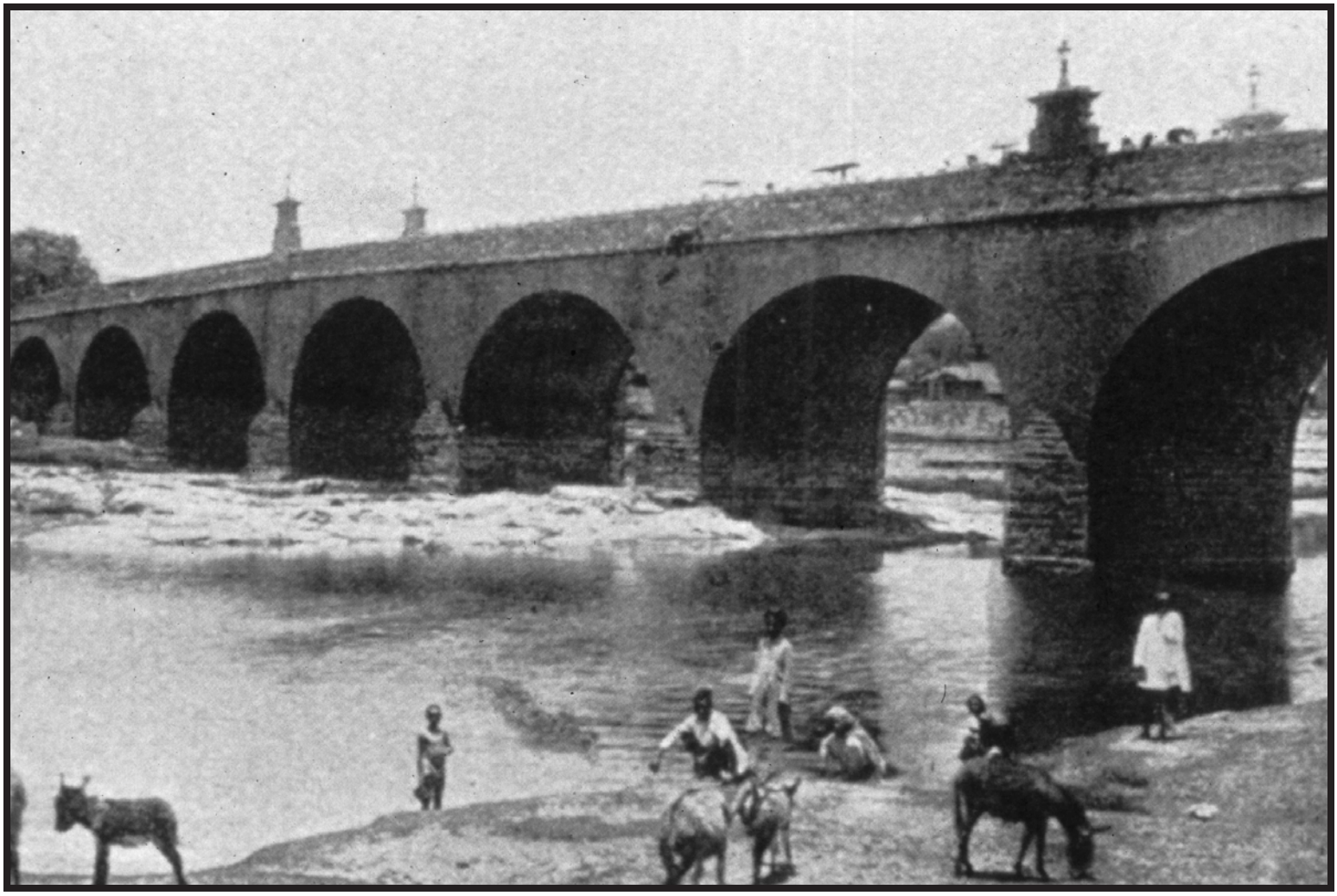
Naya Pul, (New Bridge)

Also known as Afzal Ganj Bridge, the "New Bridge" was named after Nizam Afzaluddawlah who reigned from 1857–1869. When designed by engineer-architect William Marrett and built in 1859, it formed the nearest and most convenient means of transportation and communication between the city and the suburbs. Prior to its construction, visitors to the city had to drive out of their way to the Residency, and proceed from there riding on elephants.

Additional Reading and Sources

Syed Hossain Bilgrami & Charles Wilmott, *Historical and Descriptive Sketch of H.H. The Nizam's Dominions, II* (Bombay: The Times of India Steam Press, 1884), p. 548; T.W. Haig, "Inscriptions in Hyderabad and Golconda," *Epigraphia Indo-Moslemica* (1907–08), p. 29.

N.B. the last-cited text transcribes the inscription on the bridge, although the author inaccurately converts the Hijri date to the Gregorian calendar and attributes a wrong name to the bridge.



1890s

Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898) (public domain)

Chaderghat, or Oliphant Bridge

Spanning the north-south banks of Musi, work on this bridge started on 15 January 1829 and named after James Oliphant, (1796–1881) a civil engineer with the Residency. It was completed on 21 December 1830. The bridge is 100 feet long, 24 feet wide, and is elevated 45 feet above the riverbed. It was built at a reasonable cost of less than Rs. 95,000. It was economically built due to the availability of granite rock quarries on the site.

Additional Reading and Sources

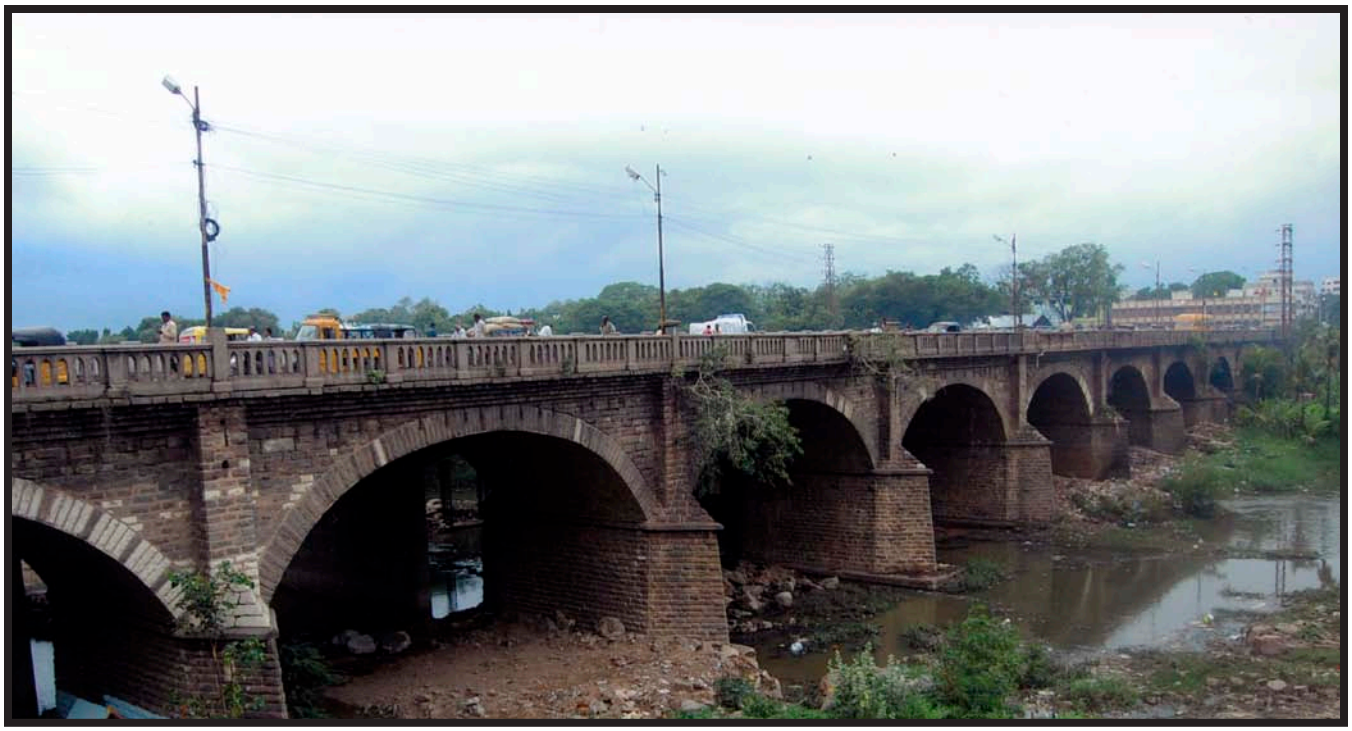
"New Bridge over the Musi at Hyderabad," *Journal of the Asiatic Society of Bengal* 1 (December 1832): 17–19; Oliphant's biography in Frederick Boase, *Modern English Biography,* (London: Case, 1965); Satguru Prasad, *Farkhunda-yi Bunyad-i Hyderabad,* (Hyderabad: Telugu-Urdu Academy, 1964), p. 21.

2008

Photograph © Sanjeeva Kumar

Lakdi ka Pul

This small, 27 foot bridge was built over the railroad line from Secunderabad to Nampally station. Parts of the bridge were made of wood, hence the name. It was constructed in the 1940s. The bridge connects areas such as Red Hills, Mahdipatnam, Gachibowli, Masab Tank Reservoir and Banjara Hills.



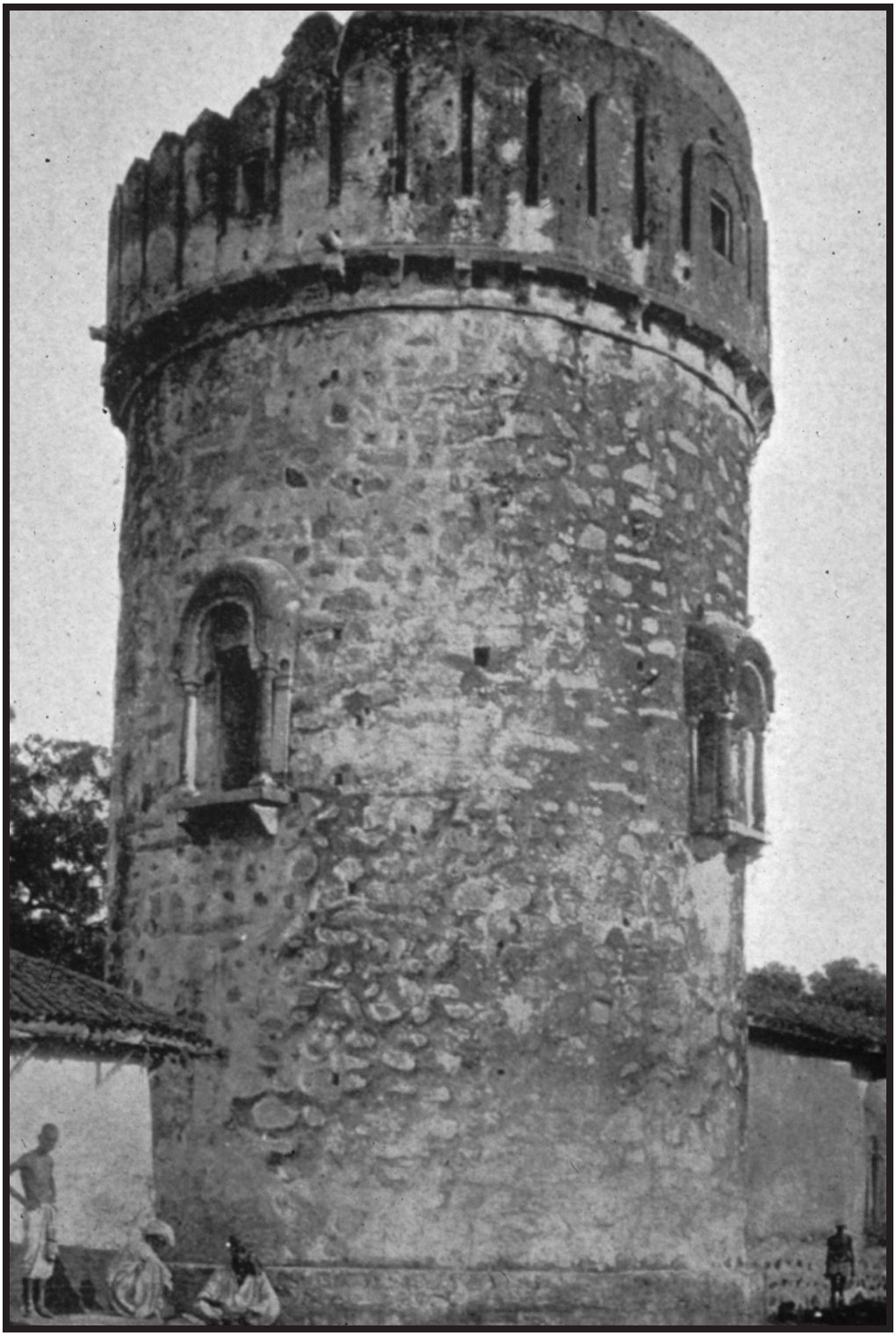
2008 Photograph © Sanjeeva Kumar

Musallam Jang ka Pul

Spanning the north-south banks of the Musi river, this bridge is located between the Naya (new) and Purana (old) bridges. Beginning in the north at Begum Bazaar, the bridge terminates at Petla Burja in the south where Champa Darwaza, a postern, was located. An Arab jamadar Musallam Jang (d.1905) built the bridge between the years 1893–1901 with seven arches. It was extensively damaged in the floods of 1908 and rebuilt with an additional two arches. Now erroneously known as *Muslim Jang ka Pul.*

Additional Reading and Sources

Muhammad Nuruddin Khan, *Tarikh wa Adab,* (Hyderabad: Adabistan-i Deccan, 1992), pp. 26–27.



1890s

Photograph from *Glimpses of the Nizam's Dominion*, by Claude Campbell, (Bombay, 1898) (public domain)

Anbarpet Burj

The date of the *burj,* or lookout, is not available, nor is it clear if it was part of a larger building. Located in Anbarpet, it is a two-storied structure named after a Muslim saint named Anbar Miyan. His grave is located nearby.

Additional Reading and Sources

Earliest picture found to date in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 218.

1986

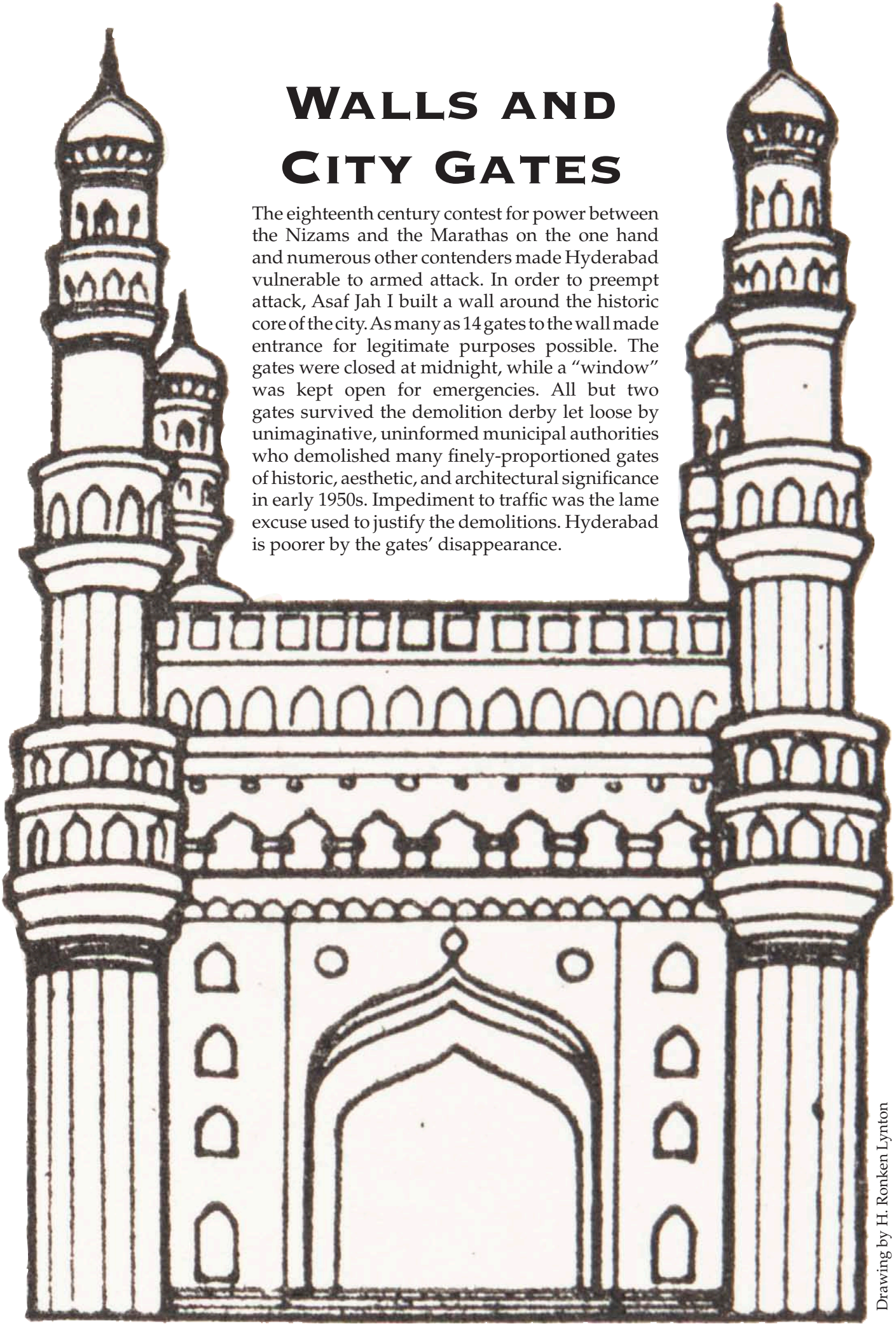
Photograph © Rahul Mehrotra, Courtesy of the Aga Khan Visual Archive, M.I.T.

Kaman Chhatta Bazaar

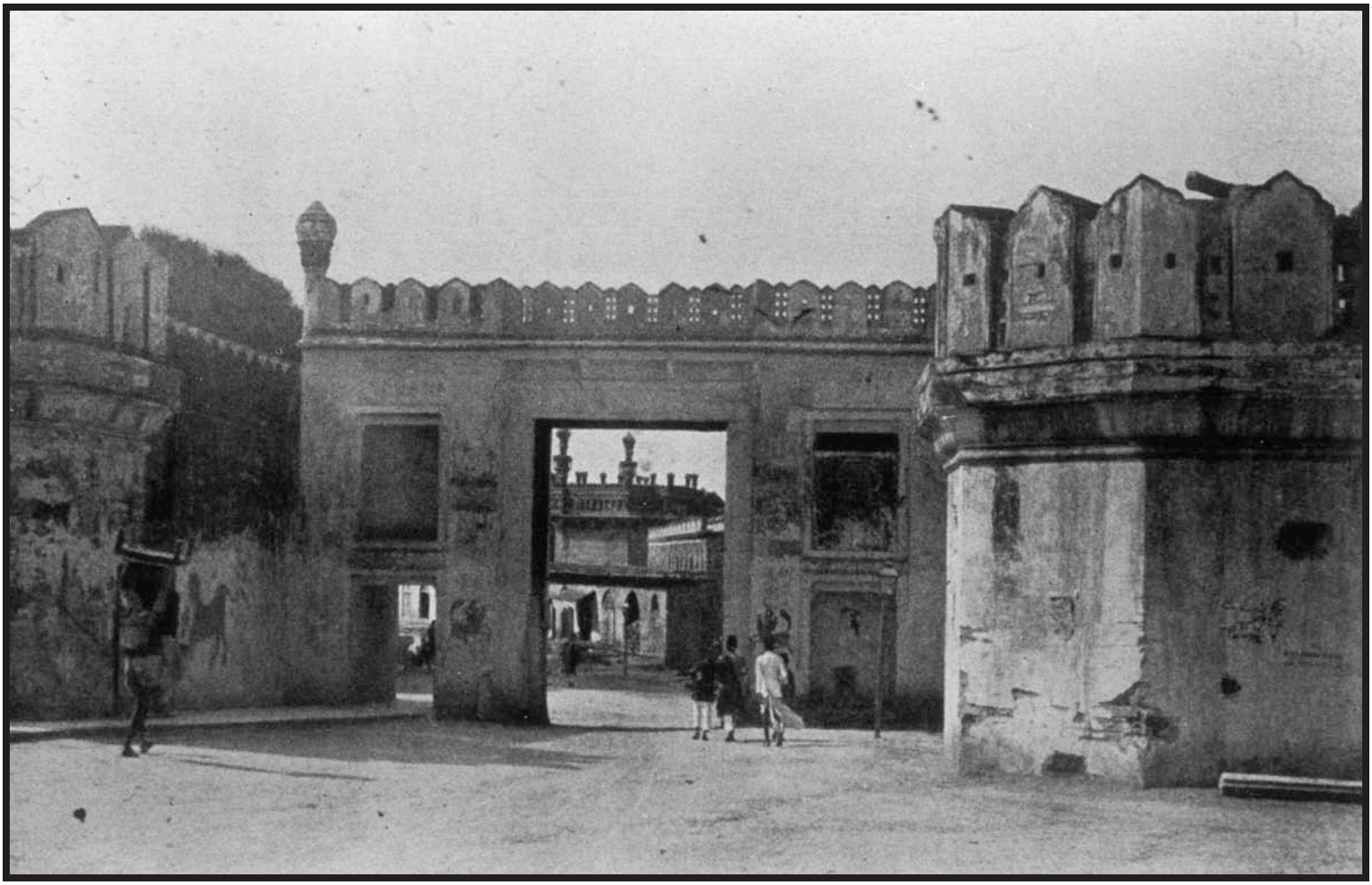
Dating from the 1680s, the Kaman, or Arch of Chhatta Bazaar, spans Diwan Dewdi in the south to Lakkad Kot in the north. The Nawbat Khanah, (drum chamber), is situated on the roof of the arch. It is notable for its fine wooden windows on two sides of the chamber. Each side, both east and west, have three windows. The chamber was used for beating drums signaling arrival and departure of dignitaries in the Qutb Shahi and the Nizams' era.

Walls and City Gates

The eighteenth century contest for power between the Nizams and the Marathas on the one hand and numerous other contenders made Hyderabad vulnerable to armed attack. In order to preempt attack, Asaf Jah I built a wall around the historic core of the city. As many as 14 gates to the wall made entrance for legitimate purposes possible. The gates were closed at midnight, while a "window" was kept open for emergencies. All but two gates survived the demolition derby let loose by unimaginative, uninformed municipal authorities who demolished many finely-proportioned gates of historic, aesthetic, and architectural significance in early 1950s. Impediment to traffic was the lame excuse used to justify the demolitions. Hyderabad is poorer by the gates' disappearance.



Drawing by H. Ronken Lynton



1920

Photograph © City Improvement Board

Purana Pul Darwaza

Gate built near the Purna Pul during the Qutb Shahi times. One of the two surviving gates of the city in 2008. (*See also* Dabirpura Darwaza, p. 26.)

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 94–95.

1990s

Photograph © P. Anuradha Reddy

Dabirpura Darwaza

One of the 12 gates to the walls of the city, this gate was built between the years 1724–1740 by Nizam al-Mulk Asaf Jah. This solid, crenellated gate is one of only two surviving gates of this type in the city as of the year 2009.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 94–95.

1890s Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898) (public domain)

Delhi Darwaza

The Delhi darwaza was located not far from the Afzal Darwaza. In 1954, the government bulldozed it along with a number of other gates citing it as a traffic impediment.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 94–95; a picture is in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), B.S. Townroe, "Town Planning: An Indian Example," *Asiatic Review* 30, (1934): pp. 624–636 for another picture of and references to Delhi Darwaza on p. 635; on the demolition, see H.K. Sherwani, *History of the Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974), pp. 367–368.

1890s

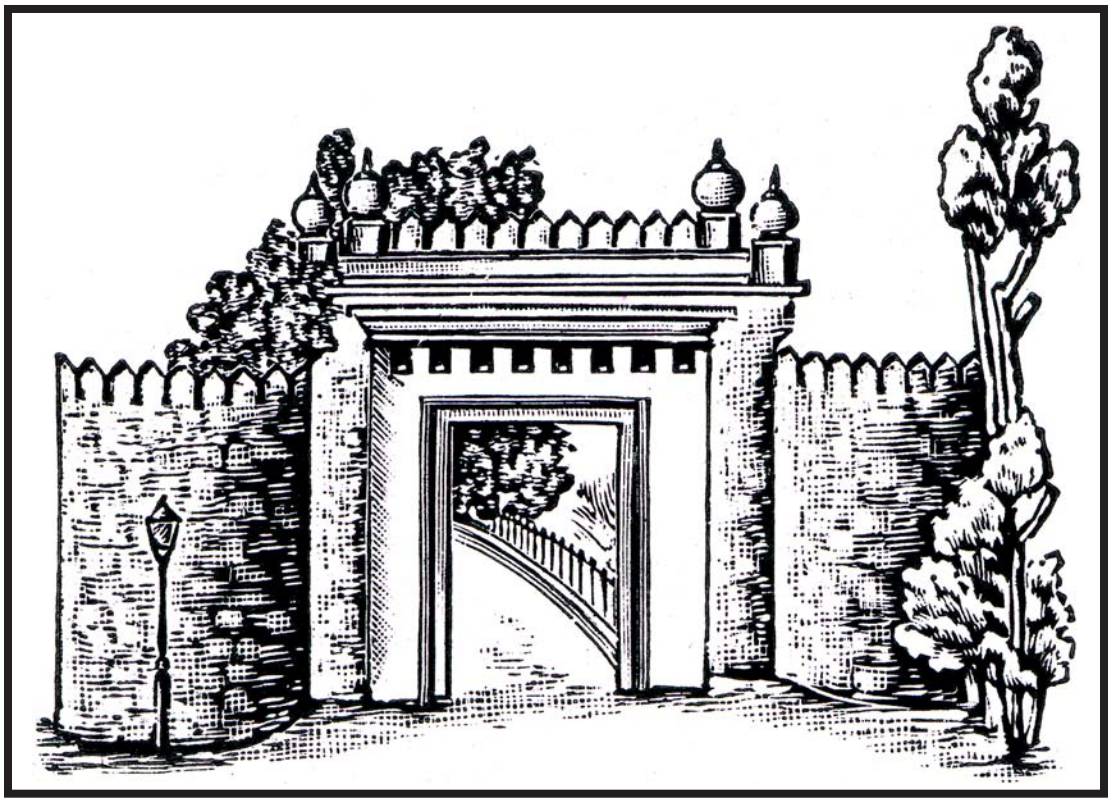
Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898) (public domain)

Afzal Darwaza

Constructed over the Naya Pul/Afzal Ganj Bridge in the name and era of Afzaluddawlah (1857–1869), in 1861, this arched city gate was surmounted with a clock tower. In 1954, the government bulldozed the Afzal Darwaza along with a number of other gates, ostensibly to remove traffic impediments.

Additional Reading

B.S. Townroe, "Town Planning: An Indian Example," *Asiatic Review* 30, (1934), pp. 624–636; a picture of and references to Afzal Darwaza on p. 635; on the demolition *see*: H.K. Sherwani, *History of the Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974), pp. 367–68.



1923 Drawing by St. Nihal Singh

Chaderghat Darwaza

Built over the Chaderghat/Oliphant Bridge, this gate survived at least up to the twentieth century, sometime in the 1920s.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 94–95. St. Nihal Singh, *The Nizam and the British Empire,* (Hyderabad, 1923), p. 73, displays a sketch of this darwaza.

1986

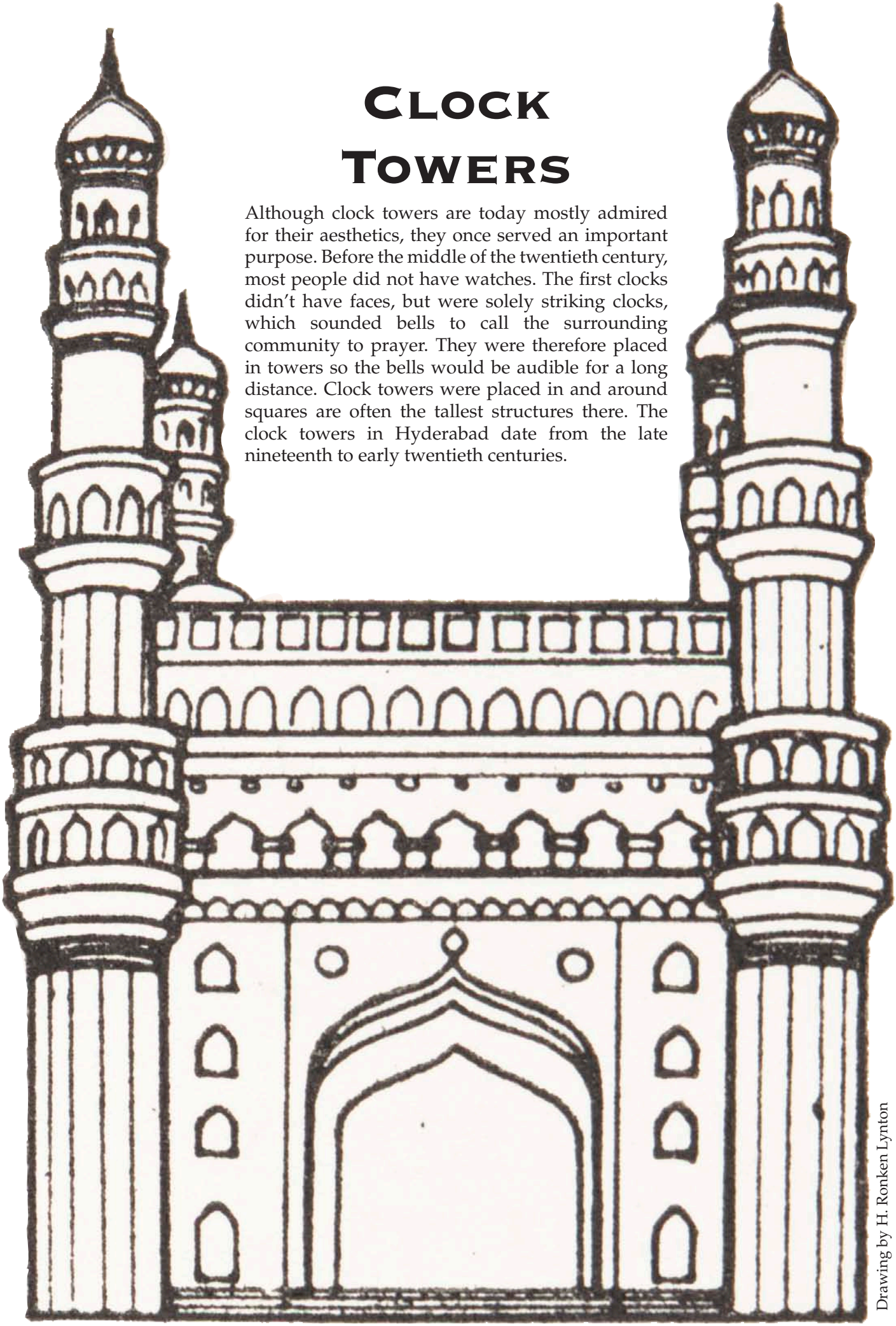
Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Daricha-yi Bawahir

Among the gates, or doors, to the walls of the city was Daricha-yi Bawahir, which was also known as Bohron ki Khidki. Located in the Husaini Alam area, it is associated with the Bohras, a Muslim sect that arrived in the city at the turn of the eighteenth century.

Clock Towers

Although clock towers are today mostly admired for their aesthetics, they once served an important purpose. Before the middle of the twentieth century, most people did not have watches. The first clocks didn't have faces, but were solely striking clocks, which sounded bells to call the surrounding community to prayer. They were therefore placed in towers so the bells would be audible for a long distance. Clock towers were placed in and around squares are often the tallest structures there. The clock towers in Hyderabad date from the late nineteenth to early twentieth centuries.



Drawing by H. Ronken Lynton

1890s

Photograph from *Glimpses of the Nizam's Dominion*, by Claude Campbell, (Bombay, 1898) (public domain)

Mahbub Chowk Clock Tower

Construction began in 1890 and was completed in 1892.

Asman Jah built it.

Additional Reading and Sources

Manikrao Viththalrao, *Bustan-i Asafiya*, II, (Hyderabad: Shams al-Islam Press, 1909–1931), p. 671, and the same author's *Khulasah-i Bustan-i Asafiya*, (Hyderabad: Shams al-Islam Press, 1921), p. 110; Satguru Prasad, *Farkhunda-yi Bunyad-i Hyderabad*, (Hyderabad: Telugu-Urdu Academy, 1964), p. 43.

1986 Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Fateh Maidan Clock Tower

Built in 1903 by Nawab Zafar Jang (1865–1906), a Paigah nobleman and dedicated the following year by Nizam Mahbub Ali Khan.

Additional Reading and Sources

Manikrao Viththalrao, *Bustan-i Asafiya,* II, (Hyderabad: Shams al-Islam Press, 1909–1931), pp. 670–671, and the same author's *Khulasah-yi Bustan-i Asafiya,* (Hyderabad: Shams al-Islam Press, 1921), pp. 110–111.

1986

Photograph © Rahul Mehrotra, Courtesy of the Aga Khan Visual Archive, M.I.T.

Sultan Bazaar Clock Tower

The clock tower was built in 1865, and was located near the Residency Hospital (then known as the Dispensa).

Additional Reading and Sources

Manikrao Viththalrao, *Bustan-i Asafiya*, II, (Hyderabad: Shams al-Islam Press, 1909–1931, p. 672.

1986

Photograph © Rahul Mehrotra, Courtesy of the Aga Khan Visual Archive, M.I.T.

Secunderabad, James Street Clock Tower

An industrialist, Seth Ram Gopal, built the clock tower atop the James Street Police Station in the year 1900.

2008 Photograph © Sanjeeva Kumar

Secunderabad Clock Tower

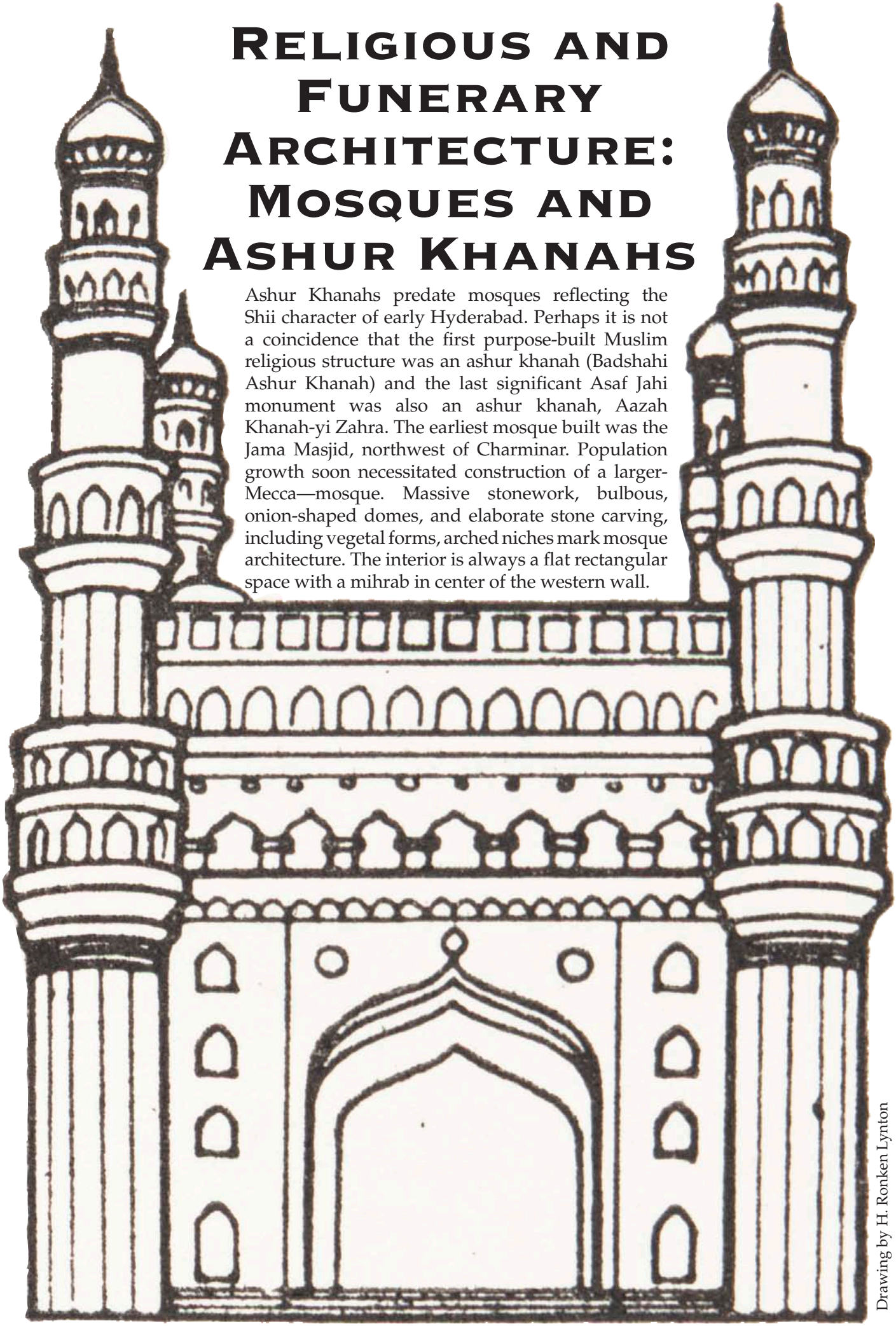
Built in a public park north of the Secunderabad Railway Station in 1896 this tower was inaugurated the following year. Diwan Bahadur Ramgopal, of the DBR Mills fame, footed the cost of the tower. The Municipal Corporation renovated the tower in 2005.

Additional Reading and Sources

Biographical sketch of Diwan Bahadur…Ram Gopal [Malani] in Serish Nanisetti, "The Man, His Mite and Secunderabad," *The Hindu* June 03, 2006, posted on http://www.hinduonnet.com/thehindu/thscrip/print.pl?file=2006060303650100.htm&date=2006/06/03/&prd=mp&

Religious and Funerary Architecture: Mosques and Ashur Khanahs

Ashur Khanahs predate mosques reflecting the Shii character of early Hyderabad. Perhaps it is not a coincidence that the first purpose-built Muslim religious structure was an ashur khanah (Badshahi Ashur Khanah) and the last significant Asaf Jahi monument was also an ashur khanah, Aazah Khanah-yi Zahra. The earliest mosque built was the Jama Masjid, northwest of Charminar. Population growth soon necessitated construction of a larger-Mecca—mosque. Massive stonework, bulbous, onion-shaped domes, and elaborate stone carving, including vegetal forms, arched niches mark mosque architecture. The interior is always a flat rectangular space with a mihrab in center of the western wall.



Drawing by H. Ronken Lynton

1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

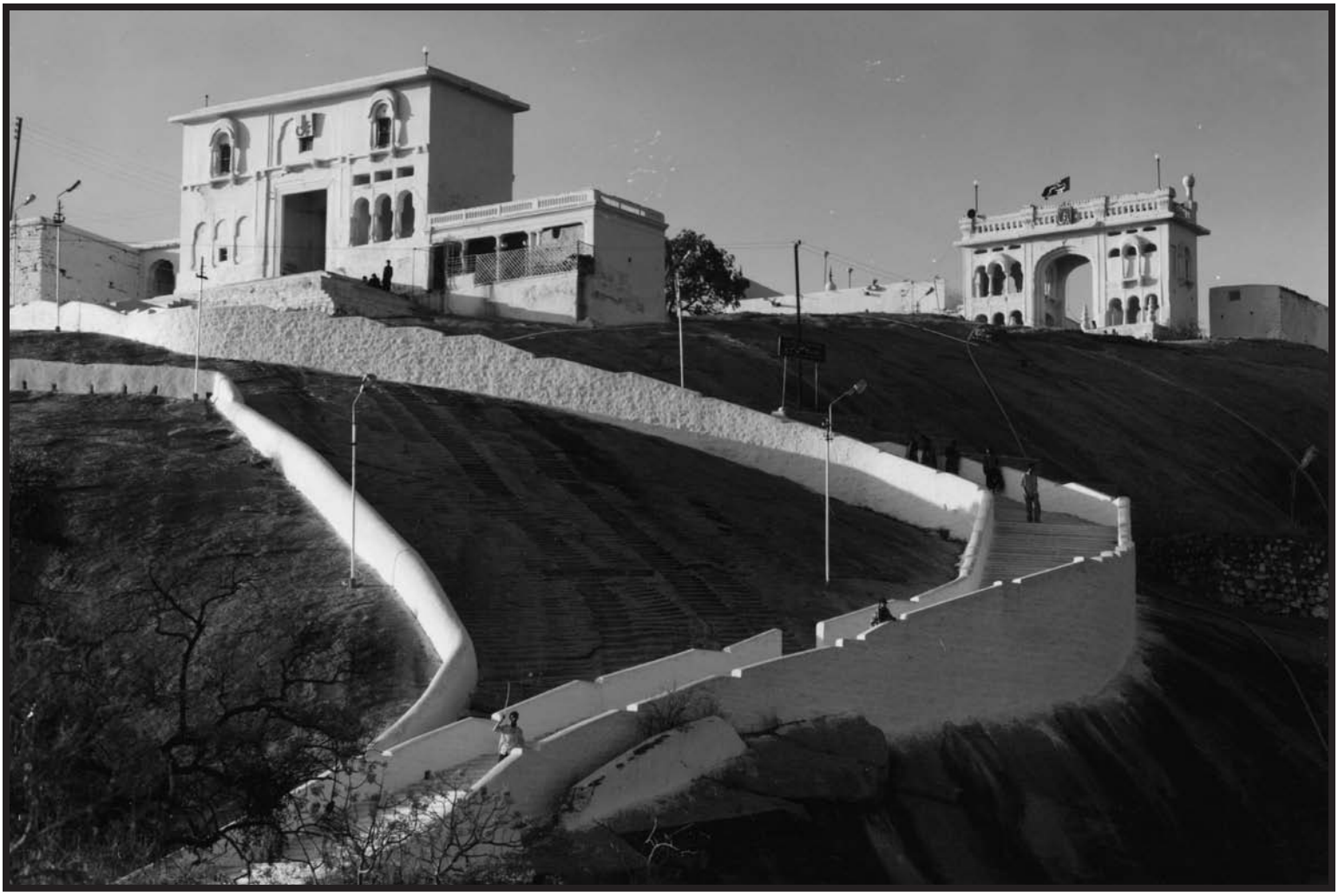
Badshahi Ashur Khanah

This royal *ashur khanah*, "House of the tenth of Muharram," was built in 1593, even before the Jama Masjid and Mecca Masjid, which is indicative of the Shiite affiliation of the Qutb Shahis. The largest of all the ashur khanahs built by the Qutb Shahis, it was completed by 1595; the tiles were added in 1611. Extensions and repairs took place throughout the Qutb Shahis' and the Nizams' era. The structure stands on a raised platform and consists primarily of a flat-roofed hall supported by four pillars.

The hall's interior, including three niches on the west wall and one niche each on the north and south walls, is covered with cut-enamel Persian tiles, considered the finest in India. Arranged in large panels, the tiles are blue, white, yellow, green, and terracotta. One panel depicts a giant standard containing a mirrored Arabic inscription flanked by two smaller standards. Another panel contains a vase of plenty (cornucopia) design, while others depict fine geometric and stylized floral patterns. Arabic and Persian inscriptions both adorn and record the various stages of the building's construction.

Additional Reading and Sources

George Michell and Mark Zebrowski, *The Art and Architecture of the Deccan Sultanates,* (Cambridge: Cambridge University Press, 1999), p. 138, plates 14, 15; Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 21–25.



1996

Photograph © Hans Winterberg

Maula Ali

Atop this massive rock formation is a shrine associated with Ali, Fourth Caliph and First imam of the Shiites. It is known as Koh-i Sharif or Koh-i Maula Ali. The rock is 2,046 feet above the sea level. From the foothill to the top it takes nearly 500 steps to climb. The rows of arches on the hill leading up were built in the Asaf Jahi era in the 19th century.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 12–17.

Sadiq Naqvi, *Qutb Shahi Ashur Khanahs of Hyderabad City,* (Hyderabad: Bab al-Ilm Society, 1982), pp. 25–33.

1986

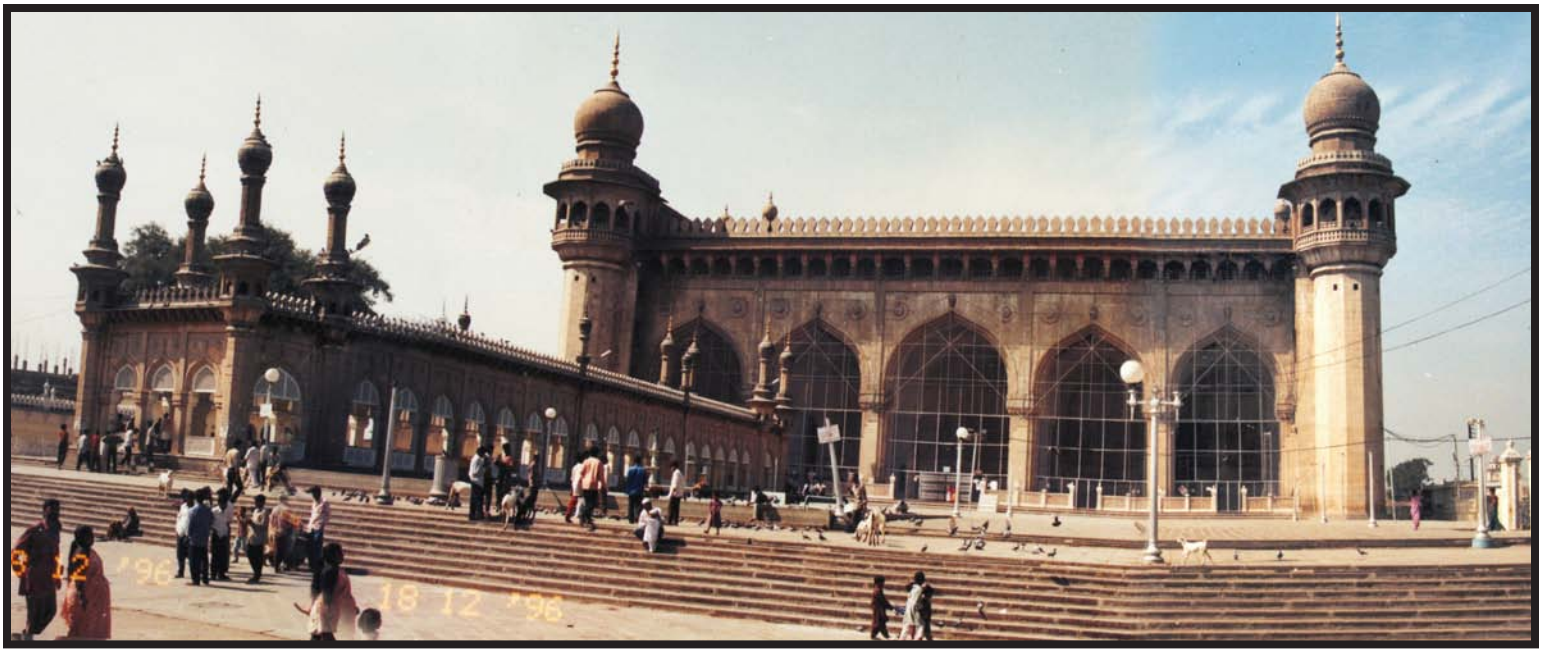
Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Jama Masjid

Built in 1597, it was, as the name implies, the congregational mosque when Hyderabad was founded in 1591. However, the construction of the enormous Mecca Masjid, beginning in 1617, on the other side of Char Minar, gradually replaced the role of Jama Masjid. Within the mosque are two calligraphic inscriptions, one each in Arabic and Persian.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 26–29; Ghulam Yazdani, "Inscriptions of Qutb Shahi Kings in Hyderabad City and Suburbs," *Epigraphia Indo-Moslemica* (1917–1918), pp. 43–65.



1996

Photograph © Pushkar Sohoni

Mecca Masjid

Begun by Muhammad Qutb Shah in 1617 on this site southwest of Char Minar, it was completed by Emperor Awrangzib eight decades later in 1693. An engraved Persian tablet marks the date. The Mosque's prayer hall is a 225 by 180 foot prayer hall which has a 75-foot high ceiling. The hall is three bays deep and five rows wide, by boasting five large, airy and pointed arches which pierce its facade. The interior bays are capped with domes, except for the bay in front of the prayer niche, (mihrab) that bears a pointed vault. Minarets with arcaded balconies buttress the sides of the façade.

Constructed entirely of dressed stone rather than rubble and plaster, the mosque was completed when Awrangzib added domes to the minarets and a gateway. The vast courtyard, *sahn,* contains a cistern, where there were remains of a *hammam,* bath. After his death in 1803, Nizam Ali Khan, the then-Nizam, was buried at the south end of the mosque. This burial process continued as a tradition for more than a hundred years by his successors until 1911, when Mahbub Ali Khan was buried. Then the tradition stopped. In 1914 the government roofed the graves which changed this corner of the mosque into an arched vault, at the same time destroying the previous view.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 36–41; H.K. Sherwani, *History of the Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974), pp. 406–408.

1996 Photograph © Thomas Lüettge

Miyan Mishk ki Masjid

This mosque stands at the end of a large courtyard lined with chambers which provided accommodation for students and travelers. Built between the years 1674–1681, it is named after an Abyssinian commander in Abulhasan Tana Shah's troops. The mosque, located in Mustaidpura across from Purana Pul, is in the form of a double verandah (27 feet by 28 feet, four inches) and a mihrab (niche), eight feet deep.

The façade has three arches each seven feet wide. Two minarets are located on either side of the verandah. A large cistern 28 feet wide is in the middle of the front platform. At the back of the mosque is a hammam, which serves as a bath and mortuary chamber. Six inscriptions adorn the mosque, including the one recording Miyan Mishk's year of death, 1680.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 78–88; H.K. Sherwani, *History of the Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974), pp. 617–618; M.A. Nayeem, *The Heritage of the Qutb Shahis of Golconda and Hyderabad,* (Hyderabad Hyderabad Publishers, 2006), pp. 159–160.

ca. 2003

Photograph © P. Anuradha Reddy

Toli Masjid

Located on the road leading to Golconda fort from the Purana Pul. It was built by Musa Khan, mahaldar, chamberlain of Abdullah Qutb Shah in 1671. Built on a 6 foot elevated terrace, with a flight of steps on north, south and east. The mosque is divided into two halls, the outer hall has five arched openings while the inner hall has three. Two sixty foot minarets flank the two sides of the mosque. Musa Khan, who superintended construction of the Mecca Masjid was given a commission of one Toli or Damri, equaling one fourth of a pice per rupee when he constructed the Mecca Masjid. The mosque is so named after the commission the builder received for Mecca Masjid construction.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 65–67; Ghulam Yazdani, "Inscriptions of Qutb Shahi Kings in Hyderabad City and Suburbs," *Epigraphia Indo-Moslemica* (1917–1918), pp. 43–65.

2006 Photograph © M. A. Nayeem

Abd al-Rahim Khan ki Masjid

Built in 1643, this Qutb Shahi mosque is located close to the Toli Masjid, it was also known as Nirkhi masjid, as among the regular worshippers included the Nirkhis, the price inspectors.

Situated on a small terrace, the mosque's three arched openings lead into a prayer hall (27 by 18 feet), flanked by two minarets. In the mihrab Ayat al-Kursi, the Throne Verse in the Qur'an is inscribed in Thulth style. A profusion of polished black basalt in the arches, minaret, entrance gate, and mihrab distinguishes this mosque. Opposite the paved courtyard there is a well, and on a raised platform are nine unmarked graves.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 53–55.

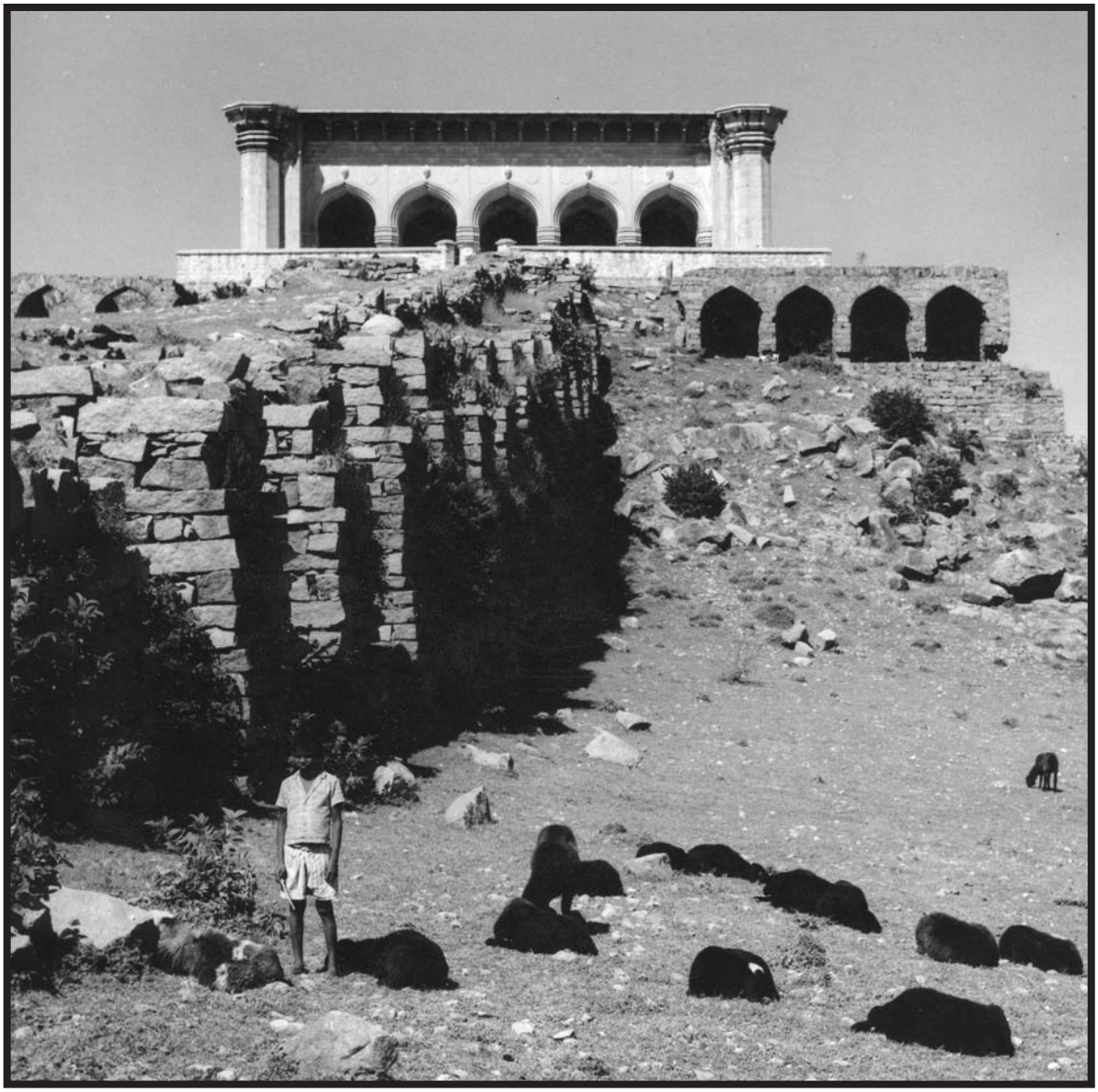
1996 Photograph © Thomas Lüettge

Shaykhpet Masjid and Saray

Northeast of Golconda Fort is a mosque and travelers' lodge constructed in 1678 or 1679. The mosque is built on an oblong platform of 121 feet measured east to west and 78 feet measured north to south, with a plinth three feet above the ground. Constructed in 1633 or 1634, or, possibly, 1678 or 1679, this mosque's tall minarets are visible for miles. The prayer hall measures 37 feet, 6 inches long and 23 feet, 6 inches deep. The façade has three arches, each 15 feet high and 10 feet wide. The roof is supported by three shallow domes. Six panels of inscriptions adorn the Qibla wall. The Saray is a double story row of rooms on both floors. It is reported that the upper story was in poor condition in 2008. Built of stone, the arched entrance is in the middle of the building. The high ceiling of the stable in the Saray indicates that the builder took into account the height of the camels as well.

Additional Reading and Sources

H.K. Sherwani, *History of the Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974), pp. 545–56; M.A. Nayeem, *The Heritage of the Qutb Shahis of Golconda and Hyderabad,* (Hyderabad: Hyderabad Publishers, 2006), pp. 161, 187. Z.A. Desai, "Two New Qutb Shahi Inscriptions from Golconda," *Epigraphia India Arabic and Persian Supplement* (1973), pp. 58–62.



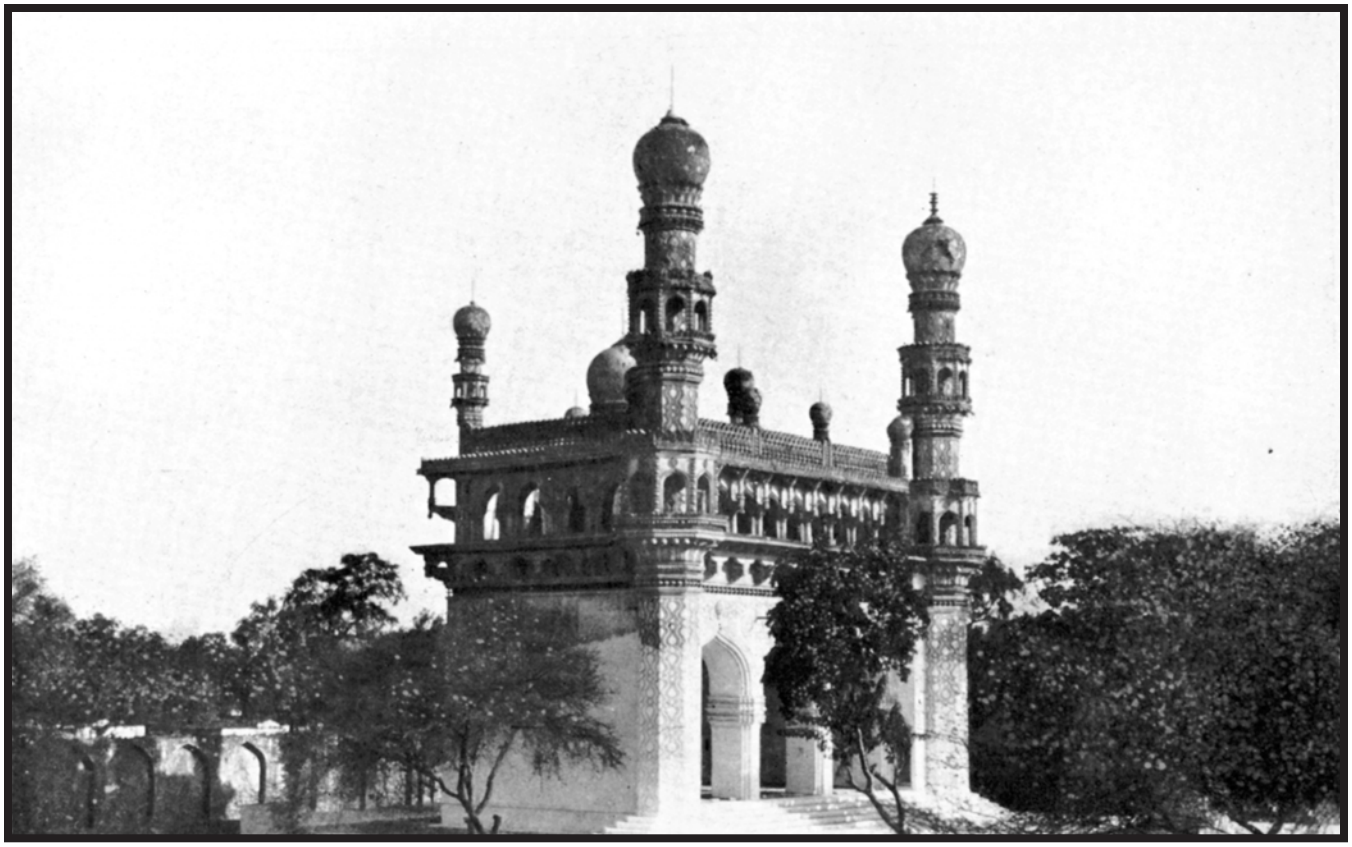
1975 Photograph © Hans Winterberg

Pema/PremaMati ki Masjid

Across from the Taramati's Baradari, in close proximity to the Golconda Fort is the mosque associated with Pema or Premamati, built on a hillock, about 150 feet high. The mosque is built over a square platform 143 feet long on each side and is supported by twelve arches. The double prayer hall is flanked by semi-diagonal columns on each side, towards north and south. The roof is topped off by 10 flat domes almost obscured today. The façade has five arched openings with spandrels and stucco decorations. No inscriptions or plaques date the mosque.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 136–137; H.K. Sherwani, *History of the Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974), p. 203, 550; M.A. Nayeem, *The Heritage of the Qutb Shahis of Golconda and Hyderabad,* (Hyderabad: Hyderabad Publishers, 2006), p. 161.



1920 Photograph by Ghulam Yazdani (public domain)

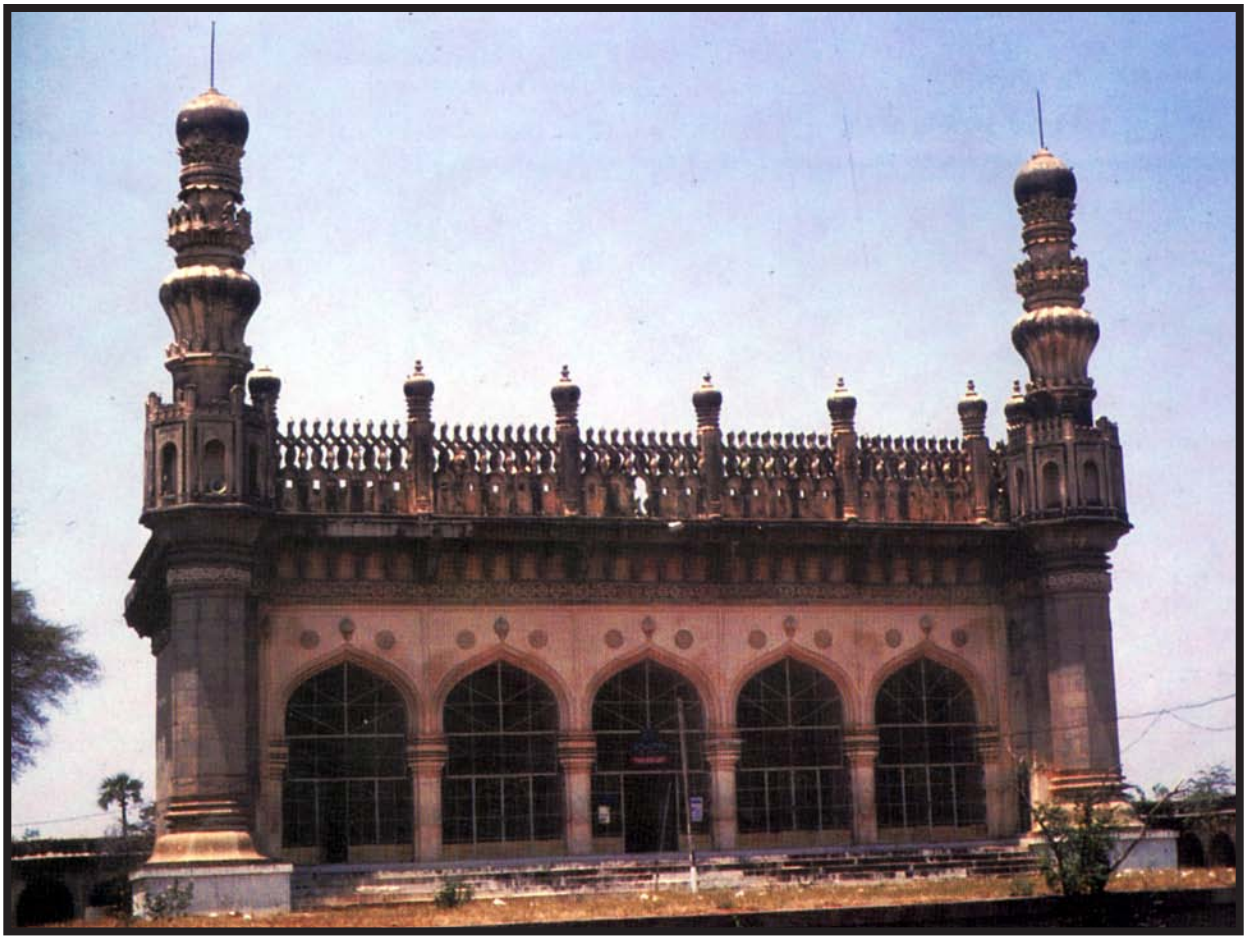
Kulsum Begum ki Masjid

Located in Kulsumpura on the road leading from Golconda Fort to Purana Pul, this large mosque lies in the center of a big compound entered through a domed gateway. Built on a three-foot high plinth, the façade of the mosque has three arched openings. The two minarets flanking the façade are heavily decorated in stucco. In addition, two small arched pavilions punctuate the parapet wall.

There is no inscription dating the mosque, though the lady after whom it is named flourished during the time of Abdullah Qutb Shah, 1626–1672.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 144–146; H.K. Sherwani, *History of the Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974), pp. 597–598; M.A. Nayeem, *The Heritage of the Qutb Shahis of Golconda and Hyderabad,* (Hyderabad: Hyderabad Publishers, 2006), p. 160.



2006 Photograph © M.A. Nayeem

Hayatabad/Hayatnagar ki Masjid and Saray

Hayat Bakhshi Begum, mother of Abdullah Qutb Shah, founded a village that took her name. It had a mosque and Saray, located nine miles east of Hyderabad. The mosque, built on a square terrace, measures about 150 feet on each side. It has five arches leading to a double prayer hall with five other arches dividing the hall into two equal parts. The terrace is reached by five steps from the raised courtyard. It is approximately 450 x 400 feet.

In the center of the terrace is a small ablution cistern. The mosque façade is ornamented by small pillars enclosing five cusped arches placed between each large arch, and these in turn are all surmounted by a broad parapet wall incised with intertwined arches. The mosque roof is made of sunken domes in each bay. The niche (mihrab) in the qibla wall is of smooth plaster devoid of inscription. The mosque's large, oblong courtyard is surrounded by a huge quadrangle, containing 145 separate rooms constructed of massive masonry. These are meant for student use. Outside the wall of the quadrangle are remains of some 50 rooms meant for travelers, hence the word Saray.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 55–58; H.K. Sherwani, *History of the Qutb Shahi Dynasty*, (New Delhi: Munshiram Manoharlal, 1974), pp. 544–545; V.K. Bawa, Sajjad Shahid, Vasanta Shobha Turaga, "Architecture in the Deccan—The Kingdom of Golconda," *Deccan Studies* 1, 1 (January–June 2002), pp. 59–67.

2008 Photograph © Sanjeeva Kumar

Khayriyatunnisa Begum ki Masjid and Tomb

Located in Khayriyatabad (popularly "Khairtabad"), this structure is named after Khayriyatunnisa, a daughter of Sultan Muhammad Qutb Shah, although it was built for her tutor, Mulla Abd al-Malik, in 1612. Its small prayer hall, approximately 50 by 30 feet, is pierced by three well-proportioned stilted arches. There is a large courtyard in the front with an ablution tank in the middle. The flat roof is supported by arches, and the frontages decorated by lotus and other floral and vegetal patterns.

The tomb built for Abd al-Malik is empty, for he died during Haj in Mecca. A magnificent domed structure built on a high platform, it measures 50 square feet at its base.

Additional Reading

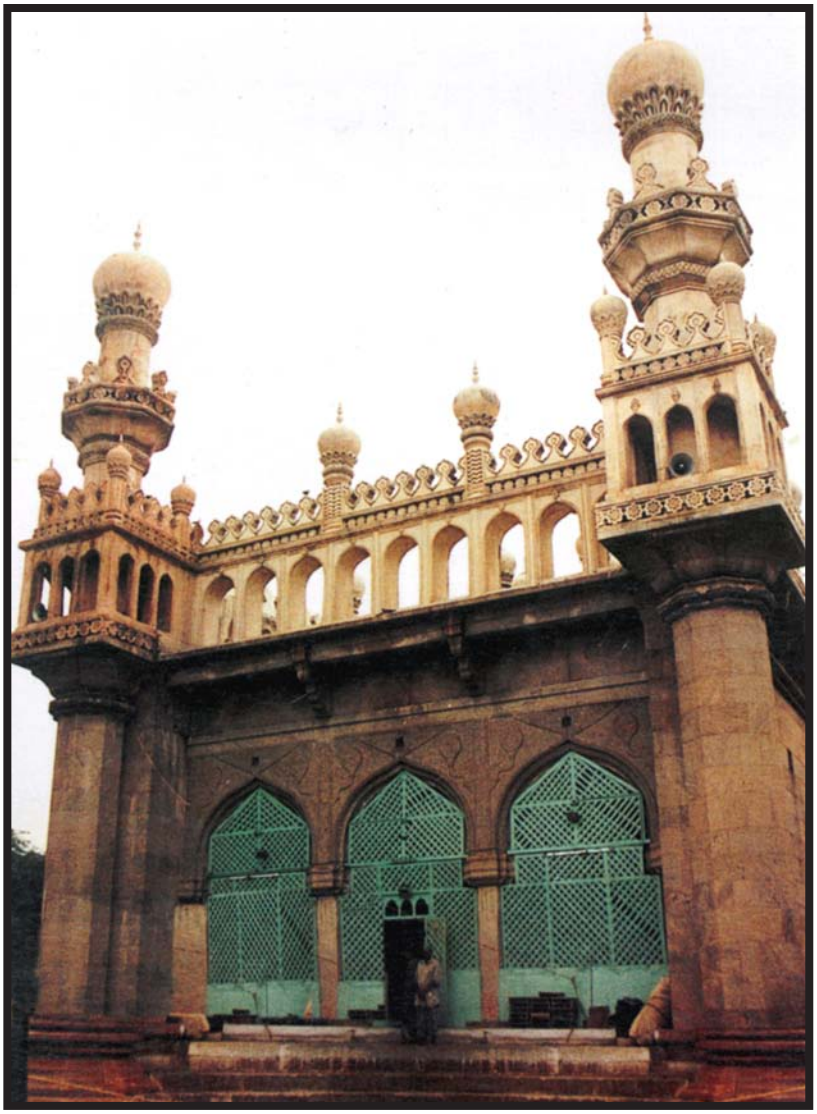
Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 57–58; H.K. Sherwani, *History of the Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974), pp. 409–410; M.A. Nayeem, *The Heritage of the Qutb Shahis of Golconda and Hyderabad,* (Hyderabad: Hyderabad Publishers, 2006), p. 205.

Masjid Qutb-i Alam

Located in Shah Ganj near the Baradari of Shams al-Umara. Behind Aliabad gate is a Qutb Shahi mosque built in the reign of Sultan Abdullah, 1626–1672. It is comprised of three *dalans* of stone and mortar on an elevated terrace. Built by Hayat Bakhshi Begum in honor of her tutor, Qutb-i Alam (d. 1650) whose grave is also located here.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 70–74.



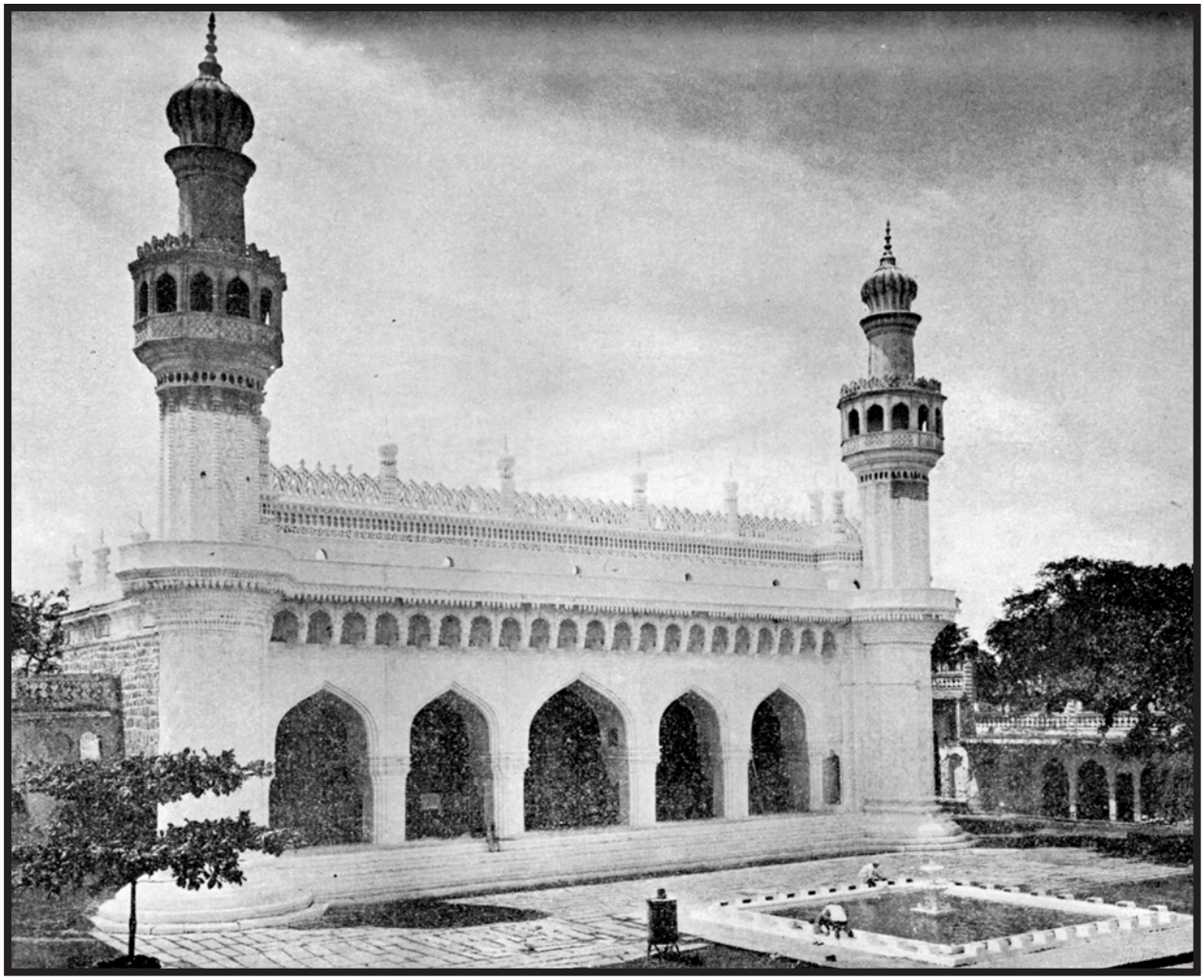
2006 Photograph © M. A. Nayeem

Qutb Shahi Masjid at Uppal Kalan

Built by Abdullah Qutb Shah at Uppal Kalan in the 1660s. This mosque is built on an eight foot high plinth which is reached by a flight of steps. It has three arches in the façade. The sloping stone chajja over the arches is supported by hefty stone shaped in brackets. Two tall minarets at either end, and two smaller ones in the rear complete the composition of the mosque.

Additional Reading

M.A. Nayeem, *The Heritage of the Qutb Shahis of Golconda and Hyderabad*, (Hyderabad: Hyderabad Publishers, 2006), p. 206.



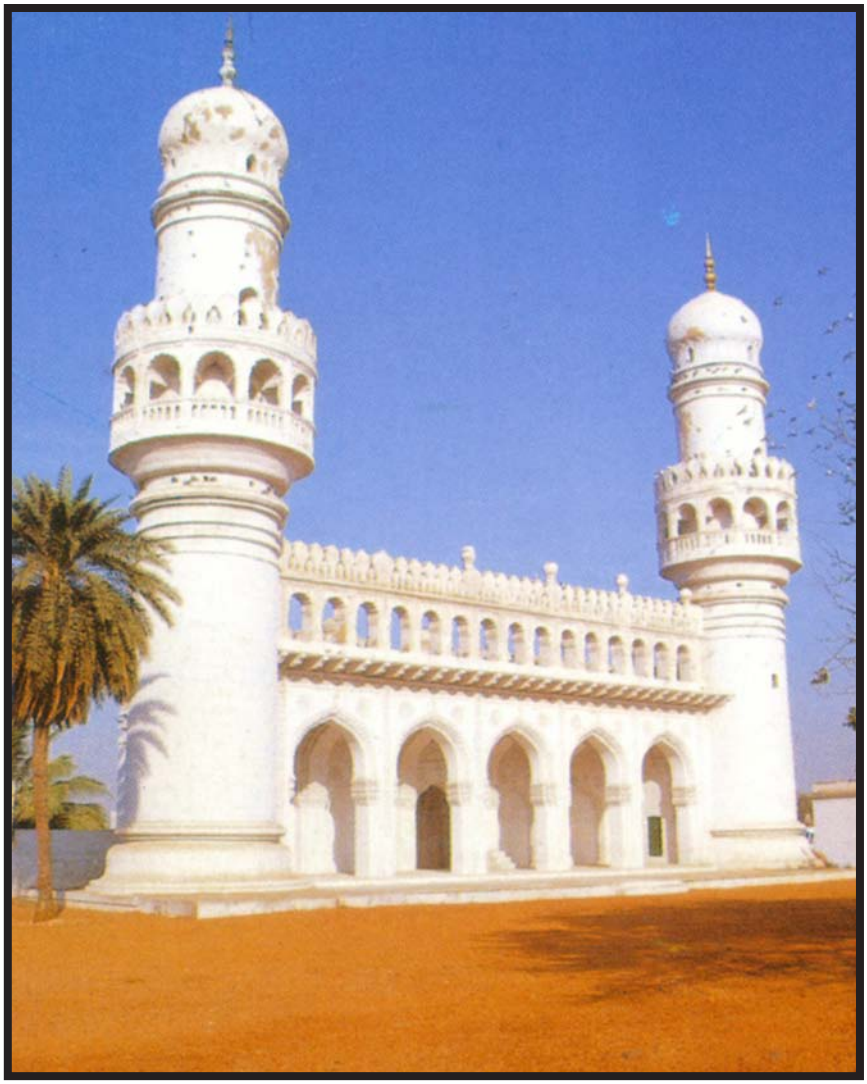
1920 Photograph © Ghulam Yazdani

Mushirabad Masjid

Built between the years 1580–1611, it is located in Mushirabad. Its large prayer hall overlooks an enclosed court. There are five arches with lofty minarets on either side and an extensive courtyard in the front. The façade has eight small turrets. The mosque is profusely decorated in multi-colored stucco.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 93–94.



2006 Photograph © Abbas Tyabji

Purani Eidgah

As the name implies, the Eidgah is the open space for congregational prayers offered on two Eids: Eid al-Fitr and Eid al-Azha. Located in the Eidi Bazaar/Rain Bazaar area, the Eidgah is a roofless, flat rectangular ground with a Qibla wall facing west. Most Eidgahs consist of a roofless flat rectangular ground, sometimes with a boundary wall.

This Eidgah consists of two columns with very broad bases. Carved, curved bands ring the bases, and the columns rise over a platform, with minarets at either end. The façade has five arches with stucco ornamentation along the arches, spandrel, and the vertical columns. From the Qibla wall to the façade, the Eidgah has a roof big enough to accommodate the first row of worshippers and the imam. The Eidgah dates from the time of Sultan Muhammad Qutb Shah, 1612–1626, as part of the Qila-yi Kohna. Since Mir Alam built a new Eidgah near his tank in 1804, the Qutb Shahi Eidgah came naturally to be called Purani Eidgah.

2008 Photograph © Sanjeeva Kumar

Kali Masjid

Located in Yaqutpura is the small mosque built in 1702, by Rustam Dil Khan, the Mughal Governor of Hyderabad. The mosque is composed of three massive arches of Qutb Shahi style with a prayer hall. On the eastern edge of the mosque courtyard is a small cistern.

Within the courtyard, graves of the builder and another Mughal governor Jan Sipar Khan are also found.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 96–98.

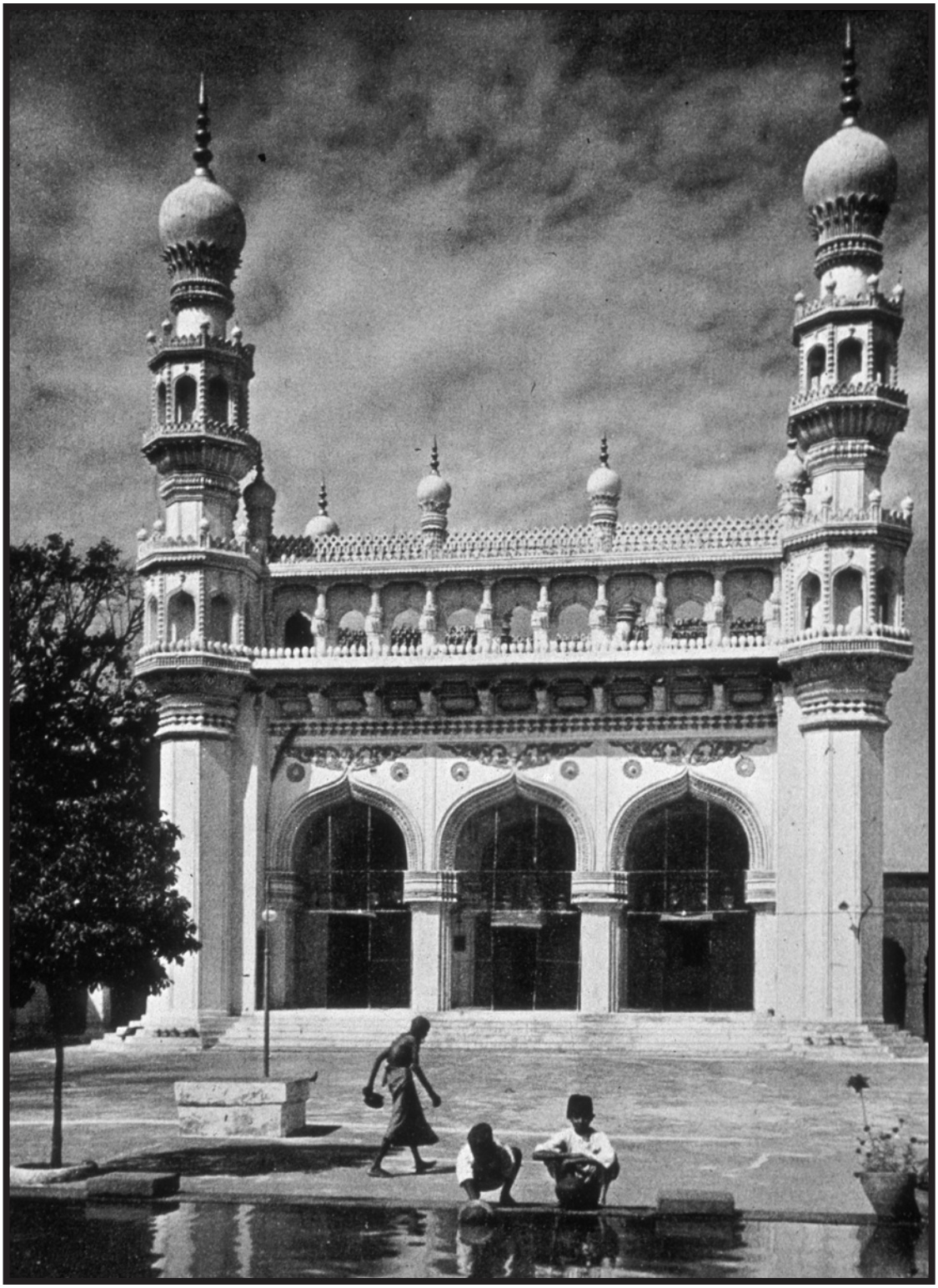
1986 Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Chowk ki Masjid

Located just beside the entrance to the Chowmahalla Palace, situated along a main road west of Char Minar. Constructed in 1817 by Haydaruddawlah. The mosque is often erroneously attributed to Abdullah Khan, Haydaruddawlah's grandfather. Built on a one-story plinth into which arched recesses have been carved out for shops. A portion of their revenue was used to support mosque expenses. At the center in the east side there is a single stairway with an ornamental parapet leading up to the second story courtyard and the mosque proper. The mosque interior consists of a series of simple pointed arches leading to pendentives capped by flat roofs. On the spandrels of the mihrab arch are two roundels with a Qur'anic inscription, *"Nasr an min Allahi wa fath 'an qarib."*

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), p. 107; Manikrao Viththalrao, *Bustan-i Asafiya*, II, (Hyderabad: Shams al-Islam Press, 1909–1931), pp. 662–663.



1940s

Photograph © Omar Khalidi

Afzal Ganj ki Masjid

Nizam Afzaluddawlah laid the foundation of this mosque on 14 August 1866. The mosque has four lofty minarets with an ornamental cistern in the center of the front courtyard.

Additional Reading and Sources

Satguru Prasad, *Farkhunda-yi Bunyad-i Hyderabad*, (Hyderabad: Telugu-Urdu Academy, 1964), pp. 14–15.

1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Spanish Mosque

Located within what was the compound of Wiqar al-Umara's Paigah Palace in Begumpet, this mosque was built during the same years as the palace, between 1891–1906. Although inspired by the Moorish architecture of Islamic Spain, the mosque does not resemble a particular example in Andalusia, since minarets, not a feature in Moorish architecture are added to this mosque. The mosque proper comprises a main prayer hall, two rooms in front of it and a central corridor for entering the hall. An octagonal dome caps the central corridor with a perforated screen. The roof is of Jack arch type on iron girders with brick and lime concrete. The main roof is pointed and topped by two octagonal domes and four minarets.

1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Khwaja Ka Chilla

Located in Mughalpura, it is an Islamic shrine associated with a sufi saint, as the words Khwaja, saint, and Chilla, forty days of ritual significance imply.

1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Bagh-i Aam ki Masjid

Construction began in 1924. Officially called Masjid-i Osmania, it is located just past the crenellated gate of the Bagh-i Aam, or the Public Gardens. It is a reinforced cement concrete (RCC) construction, an innovation at the time. There are two large Niyaz khanas on either sides of the mosques for cooking and feeding the public on special religious occasions.

Additional Reading and Sources

Hyderabad ki Mashhur Ibadat Gahen, Dargahen aur Mazhabi Imaraten, (Hyderabad: Sarrishta-yi Maalumat-i Aamma, 1942,) p. 2; Satguru Prasad, *Farkhunda-yi Bunyad-i Hyderabad,* (Hyderabad: Telugu-Urdu Academy, 1964), p. 75.

1996 Photograph © Hans Winterberg

Aazah Khanah-i Zahra

This Shia shrine is an ashur khanahs, literally "House of the tenth Muharram." It contained alams, copies of the flag carried by Imam Husain, maternal grandson of the Prophet Muhammad. Named after the Nizam Osman Ali Khan's mother Zahra Begum, (d.1941), located in the Darusshifa area on the south bank of Musi, Aazah Khana-i Zahra was designed and built under the direction of engineer-architect Zain Yar Jang (d.1961). The Aazah Khanah is a large hall in which male mourners gather. It has a high, 45-foot ceiling not supported by pillars.

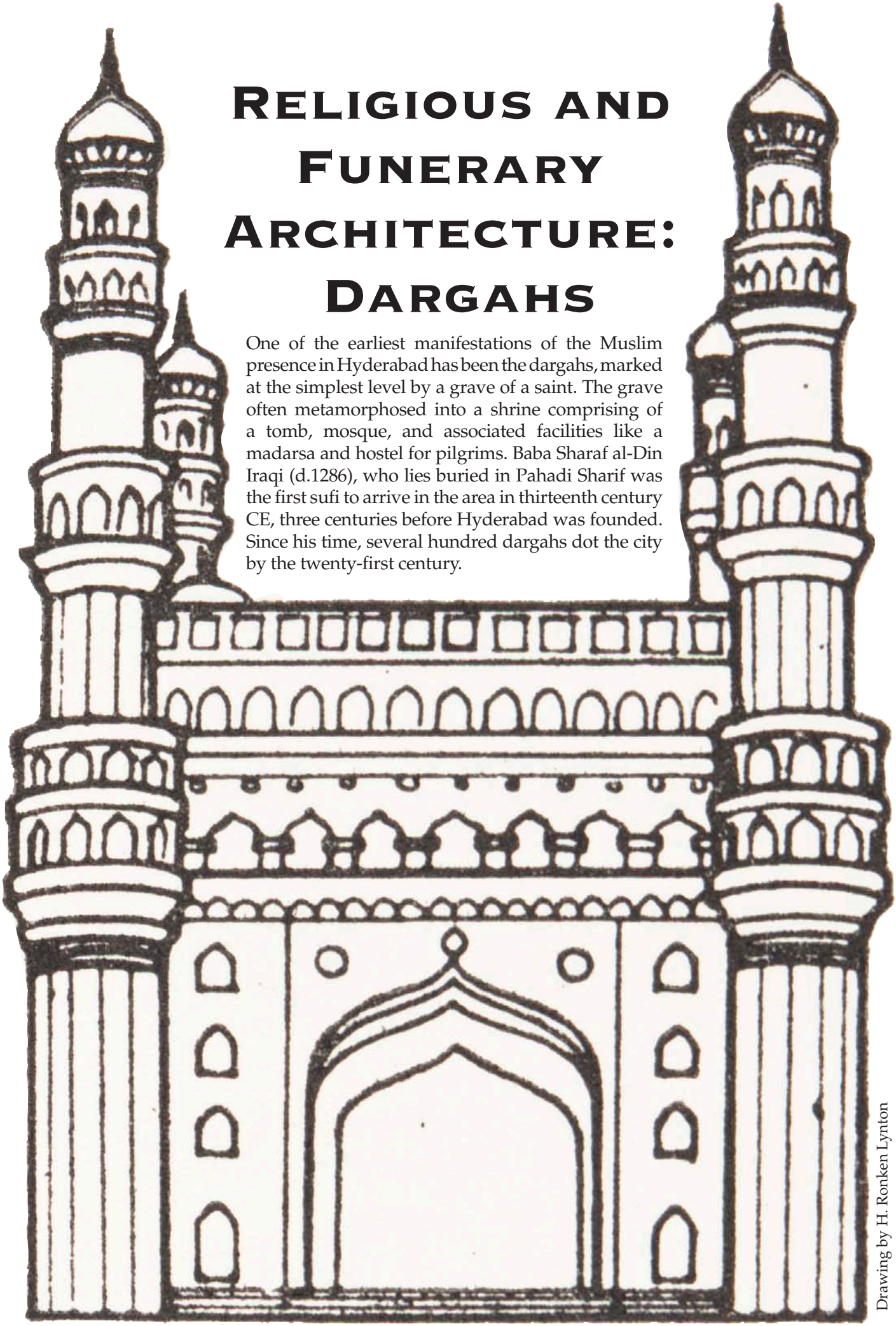
Women mourners are obscured, but accommodated in the surrounding gallery; their presence is partly concealed with carved, perforated screens in the gallery's arches. Onion-shaped domes, pointed arches, large rectangular kiosks with domed chhatries (cupolas) embellish the corners of the parapet.

Additional Reading and Sources

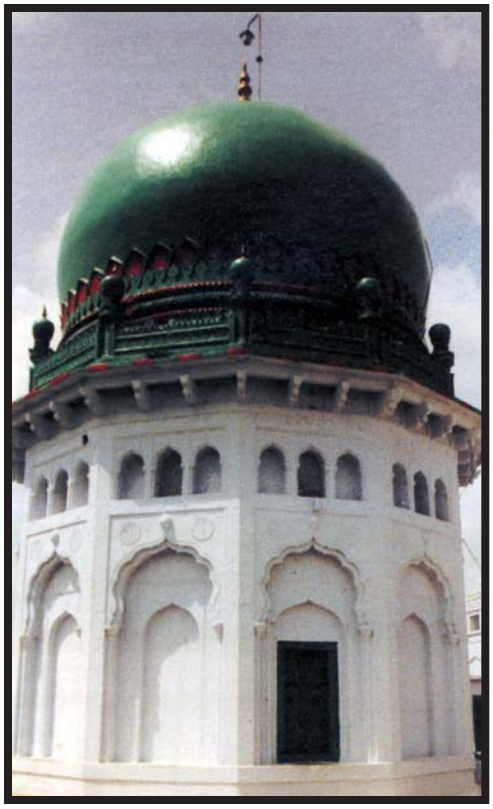
"In Memoriam: The Late Nawab Zain Yar Jung Bahadur," *Islamic Culture* 35, 3 (July 1961), first three unnumbered pages of the journal.

Religious and Funerary Architecture: Dargahs

One of the earliest manifestations of the Muslim presence in Hyderabad has been the dargahs, marked at the simplest level by a grave of a saint. The grave often metamorphosed into a shrine comprising of a tomb, mosque, and associated facilities like a madarsa and hostel for pilgrims. Baba Sharaf al-Din Iraqi (d.1286), who lies buried in Pahadi Sharif was the first sufi to arrive in the area in thirteenth century CE, three centuries before Hyderabad was founded. Since his time, several hundred dargahs dot the city by the twenty-first century.



Drawing by H. Ronken Lynton



2002 Photograph © M. A. Nayeem

Dargah Mir Mahmud Nimatullahi

Located on a hillock on Mir Alam road west of Charminar is the tomb/dargah of Mir Mahmud Nimatullah, who came from Najaf in the reign of Abdullah Qutb Shah (1626–1672). Mir Mahmud Nimatullah passed away in 1688. A flight of 101 steps leads to the four massive doors of the tomb. The tomb that he built in his lifetime has no inscription on it, though there are signs of fading Persian couplets on the first gate of the tomb called Zanjiri Gate; on the second gate is inscribed a quatrain in Persian. The circular tomb, once covered in blue tiles, has arched doors within arched recesses, topped off by a huge dome of 81 and a half foot radius. Between the doors are double arched recesses at the lower level. Above them is a circular chajja supported by small brackets. Over the chajja is a cornice with small domed minarets. Lotus petals decorate the base of the pinnacled dome.

The sepulcher contains glass panels in its recesses. The roof shows a circular decorative pattern common to Qutb Shahi tombs. The tomb is well placed, looking down on the blue waters of Mir Alam Reservoir. The tomb is covered in a green cloth.

Additional Reading

Earliest picture found in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 228; Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 91–93; for inscription *see* Satguru Prasad, *Farkhunda-yi Bunyad-i Hyderabad,* (Hyderabad: Telugu-Urdu Academy, 1964), p. 107.

2008 Photograph © Sanjeeva Kumar

Dargah Shah Raju II

Son of Shah Raju I, Shah Raziuddin—better known as Shah Raju II—came to Hyderabad during the reign of Abdullah Qutb Shah, 1626–1672. Among his disciples was the future Sultan Abulhasan Tana Shah. Shah Raju II persuaded Abdullah Qutb Shah to marry his daughter to Abulhasan. Upon Shah Raju's death in 1684, Abulhasan Tana Shah built a splendid dome over his grave in Ghazibanda, outside Fateh Darwaza. Extensive dalans, courtyards and masonry colonnades mark this three-storied Dargah of finely proportioned arches. A golden spire tops the dome affixed by Tahniyatunnisa Begum, the mother of Nasiruddawlah. Nasiruddawlah himself added a canopy and wooden litters. Within the dargah is another dome built over the grave of Sayyid Shah Shamsuddin, a spiritual guide of Shah Raju II. The dome dates from the time of Sultan Abulhasan Tana Shah. The dome is profusely decorated with Arabic and Persian inscriptions in Nastaliq and Thuluth styles. The massive doors of the mausoleum are of highly polished black basalt.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 74–77.

2005 Photograph © Abbas Tyabji

Dargah Yusufayn

Literally, the shrine of two Yusufs, i.e. Hazrat Yusufuddin and Hazrat Sharifuddin. Hailing from Egypt and Syria respectively, the two Mughal soldiers came to Hyderabad as part of an expeditionary force to the Deccan in early eighteenth century. Settling down in Nampally, Hyderabad, their humble dwelling eventually became the major dargah in the city upon their death in 1710. A diwan of Arkat built the dome over the graves in the reign of Nizam Ali Khan (1762–1803), measuring 22 by 4 feet. The poets Amir Minai, Dagh Dihlawi, and Fani Badayuni are among the notables buried in the Dargah cemetery. The dargah has a mosque, an ashur khanah, a samaa khanah, and a niyaz khanah.

Additional Reading

Sayyid Murad Ali Tali, *Tazkirah-yi Awliya-yi Hyderabad,* III, (Hyderabad: Minar Book Depot, 1972), pp. 19–25; Andreas D'Souza, "Thursdays at the Tomb: Hindu Influence on Muslim Saint Veneration," *The Bulletin of Henry Martyn Institute of Islamic Studies* 10, 1 (January–March 1991): pp. 39–46.

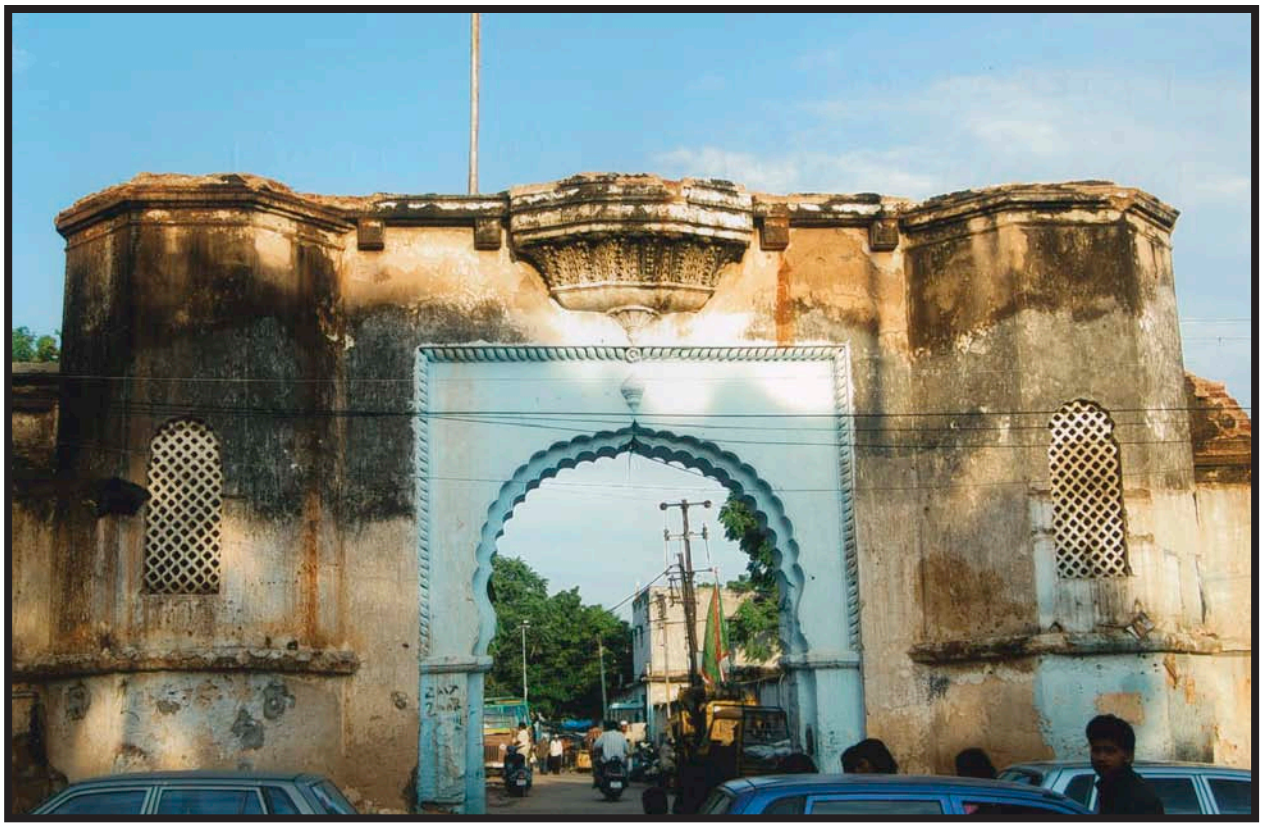
2008 Photograph © Sanjeeva Kumar

Dargah Sayyid Mir Shujaauddin Husayn

Shujaauddin Husayn arrived from Burhanpur, in the reign of Nizam Ali Khan (d.1803) like most Hyderabadi sayyids. Shujaauddin Husayn moved into the precincts of the Jama Masjid, though he is buried in the Dargah at Eidi Bazaar. On his death in 1848, a domed tomb, mosque, and drum chamber (naqqar khanah), were built constituting the Dargah.

Additional Reading

Sayyid Murad Ali Tali, *Tazkirah-yi Awliya-yi Hyderabad,* V, (Hyderabad: Minar Book Depot, 1972), pp. 115–119.



2008 Photograph © Sanjeeva Kumar

Dargah Nuruddin Shah Qadiri

Hazrat Nuruddin Shah Qadiri, (d.1878), a native of Ambala, Punjab, arrived in Hyderabad in the reign of Nasiruddawlah (1829–1857), and successive Nizams became his devotees. Afzaluddawlah granted him a jagir. His dargah, located on the road from Nampally to Darussalam, is built on a marble platform. The arched Naubat Khanah, with turrets and crenellations is impressive.

Additional Reading

Sayyid Murad Ali Tali, *Tazkirah-yi Awliya-yi Hyderabad,* V, (Hyderabad: Minar Book Depot, 1972), p. 181.

2008 Photograph © Sanjeeva Kumar

Dargah Muhammad Hasan Abululayi

Muhammad Hasan Abululayi (1780–1869), a sufi saint came to Hyderabad from Bidar, a neighboring town. He is buried under a large tomb in the Dargah located in Aghapura. Upon his death, a disciple Agha Muhammad Dawud (d.1904) succeeded him, after whom the shrine is popularly called Dargah Agha Dawud. The dargah is a domed tomb surrounded by an arcaded verandah with lobed arches set on baluster columns. Other parts of the dargah include a *samaa khanah*, music audition hall, a mosque, and a hostel for out of town devotees.

Additional Reading

Sayyid Murad Ali Tali, *Tazkirah-i Awliya-yi Hyderabad,* III, (Hyderabad: Minar Book Depot, 1972), pp. 154–160.

1986

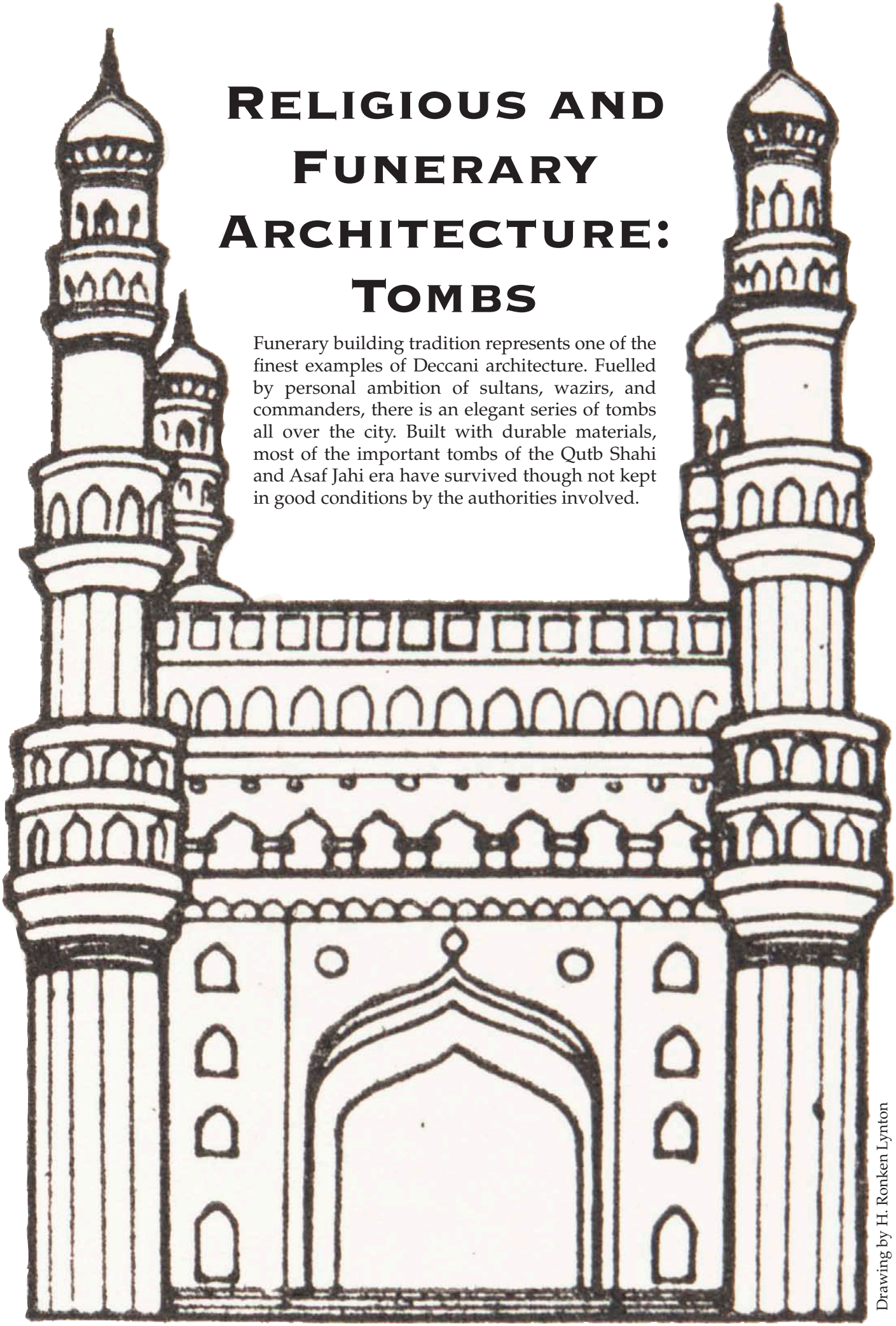
Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Tariqat Manzil

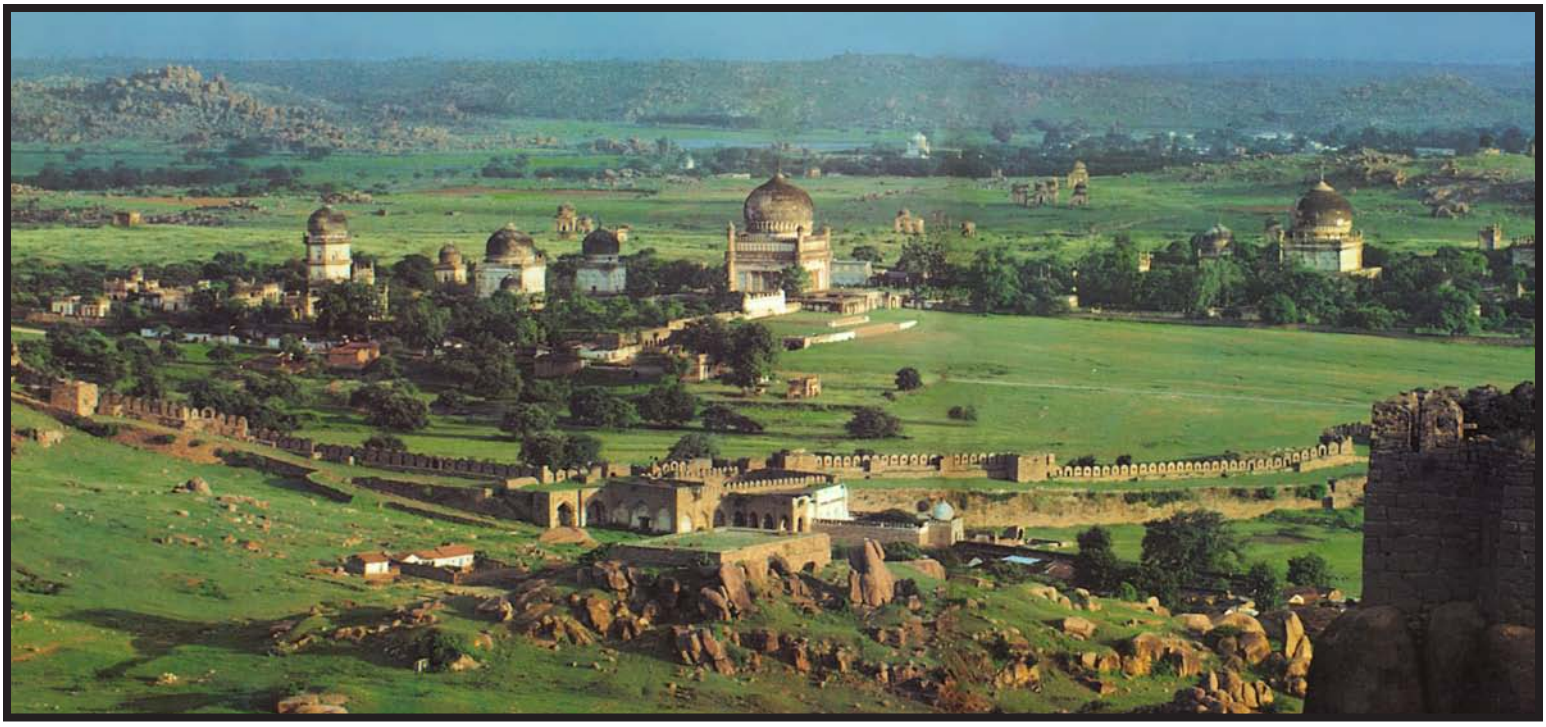
Located southwest of Charminar, this deori became a center of Sufi celebrations. A double-storied structure, it was built at the turn of the nineteenth century.

Religious and Funerary Architecture: Tombs

Funerary building tradition represents one of the finest examples of Deccani architecture. Fuelled by personal ambition of sultans, wazirs, and commanders, there is an elegant series of tombs all over the city. Built with durable materials, most of the important tombs of the Qutb Shahi and Asaf Jahi era have survived though not kept in good conditions by the authorities involved.



Drawing by H. Ronken Lynton



1991 Photograph © Lois Safrani

Qutb Shahi Royal Tombs

The royal tombs of the Qutb Shahi sultans and their relatives lie to the northwest of the Golconda Fort. They contain the entire dynasty except Sultan Abulhasan Tana Shah who was exiled to Aurangabad.

Located on a low plateau, they form a fascinating collection of Islamic funerary architecture. The tombs share a common form: an onion dome atop a cube surrounded by an arcade with rich ornamental details. Corner minarets with the guldasta (floral pot) motif enrich the corners of the upper and lower cubes that support the domes. The tombs are built of local granite and plaster.

The tomb complex seems to follow a deliberate and logical layout, suggesting pre-planning for the royal lineage. The tombs begin immediately west of the royal mortuary bath, the hammam. The first tomb is that of the founder of the dynasty, Sultan Quli (1512–1543). His black tombstone is engraved in the finest Naskh style of Persian calligraphy. Next in the succession is that of Jamshid Quli, (1543–1550). This mausoleum, a two-story building with a single high roof, lies south of his father's. Southeast is the tomb of Ibrahim Quli.

Between the two royal tombs are several smaller monuments. The tomb retains traces of its original color scheme in enamel and hornblende with black basalt doorways. Of the four original corner pillars, only one remains. The octagonal mausoleum north of Ibrahim Quli's is that of Kulsum Begum (1608) granddaughter of Muhammad Quli Qutb Shah. It is a plain, refined edifice with three tombstones—one each for herself, her husband, and her daughter.

The founder of Hyderabad, poet/sultan Muhammad Quli Qutb Shah, has the grandest of all tombs and it was built in 1612. It is 180 foot high with a sixty-foot dome and robust granite pillars. To the northeast of this tomb is that of Muhammad-Qutb Shah, dated 1626. It is in granite with vast pillars and arches hewn from two single stones. The tombs of Taramati and Premamati, paramours of Abdullah Qutb Shah, are close by, whose own tomb lies outside the enclosure built in the nineteenth century by Salar Jang I. It is a magnificent structure with richly ornamented details and sinuous, convoluted merlons. The terrace has an arcade of seven arches to each side as well as corner minarets.

Additional Reading and Sources

T.W. Haig, "Inscriptions in Hyderabad and Golconda," *Epigraphia Indo-Moslemica* (1907–1908), pp. 23–29; Ghulam Yazdani, "Inscriptions in the Golconda Tombs," *Eppigraphia Indo-Moslemica* (1915–1916), pp. 19–37; Ghulam Yazdani, "A New Inscription from Golconda," *Epigraphia Indo-Moslemica* (1923–1924), pp. 31–32; Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 112–131; 139–144.

2006

Photograph © M. A. Nayeem

Daira-yi Mir Mumin

Located near Talab Mir Jumla is a Shiite cemetery dating from 1621 in the Qutb Shahi era. There are numerous inscriptions carved on the graves in Thulth characters representing fine examples of Arabic and Persian calligraphy, usually on polished black basalt. Among the famous buried here include Mir Mumin Astarabadi, the Qutb Shahi nobleman, Nimat Khan-i Aali, the Mughal satirist, Mir Alam, Siraj al-Mulk, and three generations of the Salar Jang family. The most recent significant person to be buried was Prince Muazzam Jah, who died in 1987.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 47–50; Sayyid Muhiuddin Qadiri Zor, *Mir Muhammad Mumin*, (Hyderabad: Idarah-i Adabiyat-i Urdu, 1957.

Janwada Grave and Mosque of Husaina Begum

Located northwest of Gandipet village, near the Osman Sagar Reservoir, this grave is said to be that of Husaina Begum, daughter of Abdullah Qutb Shah (reigned 1626–1672), as the village used to be called Husainabad after her. The mosque prayer hall measures 40 feet 8 inches by 28 feet 7 inches, and has three arches opening on, and facing, east. The span of the arches is uniform in each case, measuring 10 feet 8 inches. The ceiling consists of three low uniformly sized domes. The western, Qibla wall, has a niche. A pulpit to the right of this mihrab appears to be a later addition. At both ends of the prayer hall are thick, round minarets, about 17 feet in girth, decorated with elegant cut-plaster. A carved-stone chajja further adorns the façade of the mosque.

Additional Reading

"The Mosque at Maisram…Janwada Mosque," *Annual Report of the Archaeological Department,* H.E.H. *The Nizam's Dominions,* 1933–1943; pp. 5–7. (Calcutta: Baptist Mission Press, 1933–1934).

1997 Photograph © Omar Khalidi

Armenian Cemetery

Located not far from the Uppuguda Railway station, the cemetery holds the mortal remains of a remarkable group of merchants who traded with Golconda in the Qutb Shahi times in the seventeenth century. The graves—dating between 1645 and 1807—are almost all marked with inscriptions in Armenian, with one notable exception. One was done in Dutch, as it belonged to a Dutch merchant.

Additional Reading and Sources

Omar Khalidi, "Armenian Diaspora in India: The Case of the Deccan," *Islamic Culture* 71, no. 2 (April 1997): pp. 77–88; T.W. Haig, "An Old Christian Cemetery in Hyderabad," *Journal and Proceedings of the Asiatic Society of Bengal* 3, 9 (November 1907): pp. 595–598.

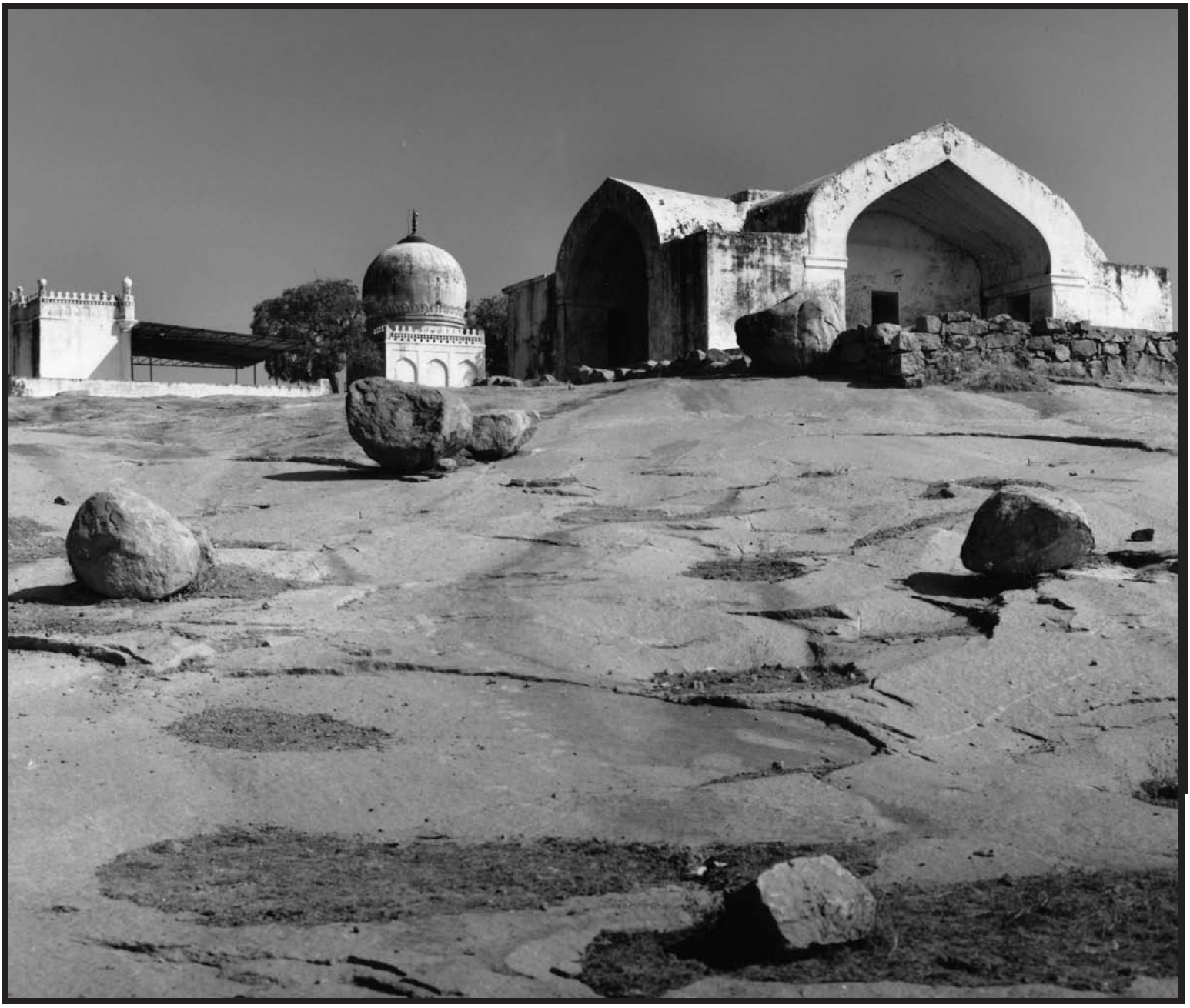
2006 Photograph © M. A. Nayeem

Tomb of Amin al-Mulk at Patencheru

Amin al-Mulk, who administered the area on behalf of the Golconda sultans between 1550 and 1581. This tomb (measuring 44 feet square) rises to a height of 37 feet and boasts a beautifully calligraphed genealogical inscription dated 1576. This inscription shows the names of several generations of Amin al-Mulk's family. As of early 2008, the tomb was reported to be in poor condition.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), p. 28; Ghulam Yazdani, "A Qutb Shahi Inscription from Patancheru, Medak District, Hyderabad" *Epigraphia Indo-Moslemica* (1935–1936): pp. 60–62; H.K. Sherwani, *History of Qutb Shahi Dynasty*, (New Delhi: Munshiram Manoharlal, 1974), pp. 182–183; J.B.S. Umanadh, "Chieftain's Tomb in State of Neglect," *The Hindu* 21 February 2005, posted on http://www.hinduonnet.com/thehindu/thscrip/print.pl?file=2005022105170500.htm&date=2005/02/21/&prd=th&



1996

Photograph © Thomas Lüettge

Tomb of Hakim and Masjid

Located Northeast of Toli Chowki over the top of the Hakimpet hill is a small complex containing a mosque, tomb and Saray. Entombed is a hakim who lived during the reign of Abdullah Qutb Shah. The sarcophagus is in highly polished black basalt. Persian inscriptions (as seen and documented in the 1920s) have all but faded from the pavilion around the tomb. A small mosque—the dome painted in green—as well as the remains of a Saray are extant, as observed by the author in January 2008.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 1150–1152.

Tomb of Khayrat Khan

A Qutb Shahi envoy to Iran, Khayrat Khan (d.1645) lies buried in the Rifai cemetery in Gowlipura along with his son. The domed tomb stands on an elevated platform. Two inscriptions record the date of the death and the Shiite durud.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 58–60; M. F. Khan, "Two Epitaphs from Hyderabad City," *Epigraphia Indica Arabic & Persian Supplement* (1967): pp. 61–65.

2008

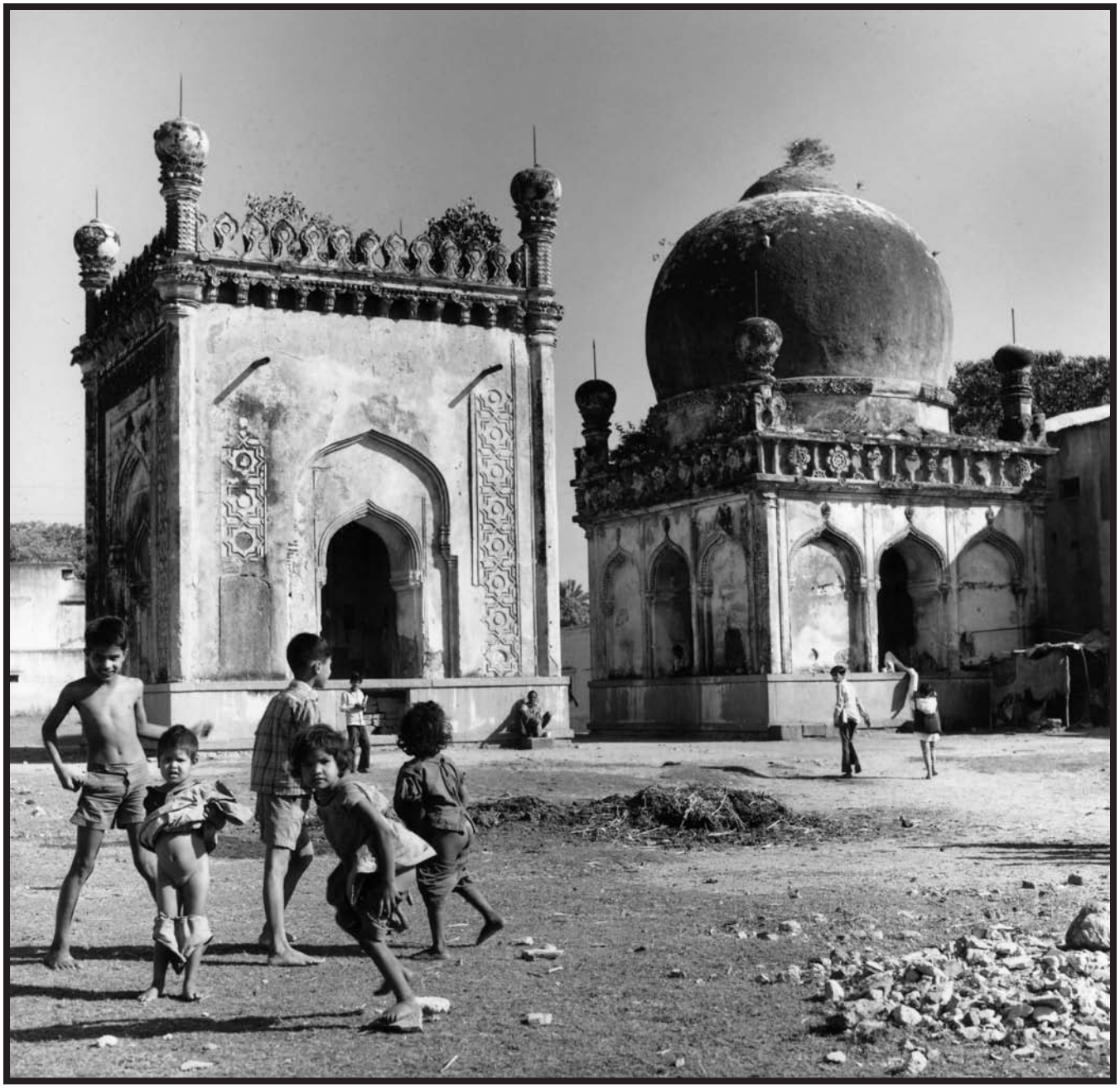
Photograph © Sanjeeva Kumar

Empty Tomb Near Khayriyatabad Mosque

A tomb in the Qutb Shahi style is located north of the Khayriyatabad Mosque. The tomb was constructed for the burial of the teacher of Princess Khayriyatunnisa's *akhund*, or teacher. But since he passed away during pilgrimage to Mecca and Madinah, the tomb remained empty.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 57–58.



1975

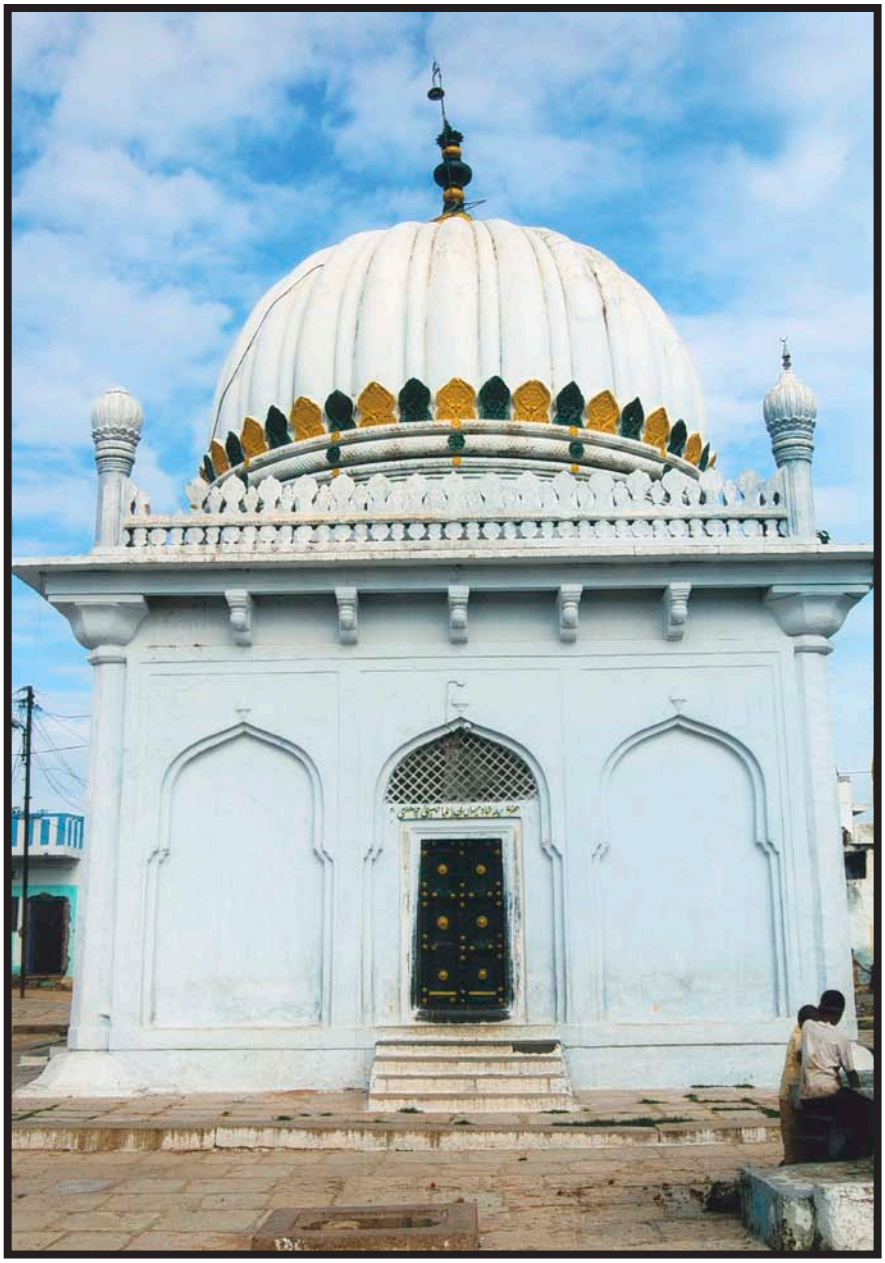
Photograph © Hans Winterberg

Tombs of Mir Qutbuddin Nimatullah Dashtaki and Mir Sharif

Tomb of Mir Qutbuddin Nimatullah Dashtaki and Mir Sharif Shahristani, dated 1618. They were members of the royal family of the Qutb Shahis. Located in a corner of the Mughalpura chowrasta, the tomb contains two graves on an elevated, five-foot-high terrace. The graves are inscribed in fine Thuluth and Tawqi styles.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 42–46; J.S. Iftekhar, "Monuments Goes to Rack and Ruin," *The Hindu* March 26, 2005, posted on http://www.hinduonnet.com/thehindu/thscrip/print.pl?file=2005032612790300.htm&date=2005/03/26/&prd=th&



2008 Photograph © Sanjeeva Kumar

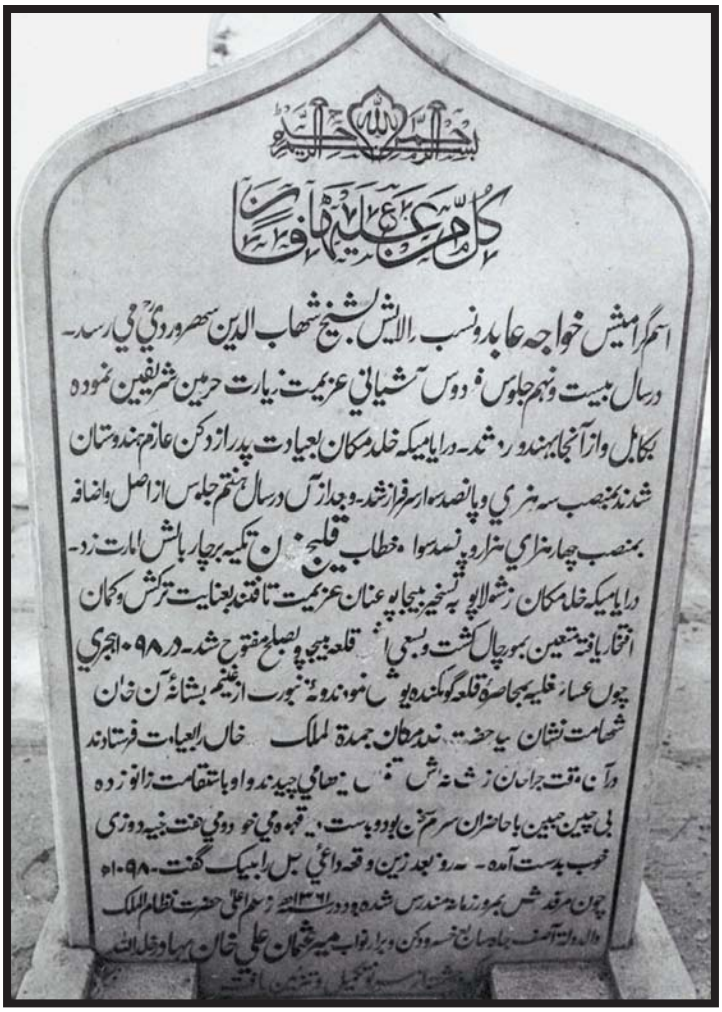
Kamrakhi Gunbad

Located on the road to Bhoiguda opposite Pannipura, near the Purana Pul, is a dome dated 1659. It resembles an uncommon fruit called Kamrakh, whose scientific name is Averrhoa carambola. The dome contains several graves. The most famous person buried there is Sayyid Miran Khuda Numa Husayni (d.1659), a Sufi. A high official of Mahraja Chandulal built the main porch to this dome in 1818 with an inscription. Beside the main porch was a samaa khanah, a music audition hall, where musicians performed on the urs of the sufi.

About a furlong (about 220 yds or 200 m) from the dome is the two-storied dome of Abd al-Hannan Khan and Abd al-Mannan Khan, said to be friends of Sultan Abulhasan Tana Shah.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 60–63; Hafiz Qatil, *Miranji Khudanuma*, (Hyderabad, 1961).



1991 Photograph © Raza Ali Khan

Tomb of Chin Qilich Khan

Located in Atapur, this a Mughal cemetery located near Himayat Sagar. It is the tomb of Chin Qilich Khan, father of Nizam al-Mulk Asaf Jah. Chin Qilich, an officer in the Mughal army, was killed during the siege of Golconda in 1687. In addition to Chin Qilich Khan's tomb, there are other graves located in the cemetery.

In 1942, the Sarf-i Khas, i.e., the Nizam's private estate, in order to memorialize the ancester, placed an inscribed panel identifying the tomb.

Additional Reading

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 88–91.

2005 Photograph © Abbas Tyabji

Puran Mal Samadhi

Samadhi is a Sanskrit-Hindi word for cenotaph, a structure commemorating the dead that is akin to a tomb, but without the human remains. It is interesting to see that the Marwari moneylender Seth Puranmal Ganeriwal, who flourished and prospered in the first half of the nineteenth century, built a structure resembling an Islamic tomb. Given the profusion of Muslim tombs in Hyderabad, he decided to build something different. He built a domed pavilion approached by an open stairway, though cremation, not burial, is the norm among upper caste Hindus. Puranmal also built the Sitaram Bagh temple as well as another temple known as the Old Rangaji temple in Pushkar, Rajashtan.

1991 Photograph © Lois Safrani

Paigah Tombs

These are the tombs of the premier nobility of Hyderabad, who held a social status next only to the Nizams' who intermarried with them. Dating from the 1790s and located in Phisalbanda near the dargah of Barhanah Shah, the tomb complex is entered through a Naubatkhana gate. Originally, the cemetery land covered eight acres, but in 2008, it shrank to a mere 7,400 square meters.

Major tombs belong to the Paigah chiefs such as Shams al-Umara III, Asman Jah, Iqbaluddawlah, Khurshid Jah, and Wiqar al-Umara in this extensive cemetery. Many graves are in marble, covered by pierced marble screen walls. Many are finished in mother of pearl, mosaic and geometrical patterns, some of which are unique. Calligraphic inscriptions mark many graves, and almost all the important ones are dated.

In 1983, the Paigah descendants turned the cemetery over to the State Archaeology Department, who took charge in 1989.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 101–104; for geometrical patterns in Paigah tombs, *see* Haresh Lalvani, "Coding and Generating Complex Periodic Patterns," *Visual Computer* 5 (1989), pp. 180–202; Shehbaz H. Safrani, "The Paigah: Their Phisalbanda Necropolis," pp. 127–142, in his *Golconda and Hyderabad,* (Bombay: Marg Publications, 1992); Interview with Nawab Bashir Yar Jang, 15 December 2005.

1996

Photograph © Thomas Lüettge

Tomb of Michel Raymond

A French soldier of fortune, Michel Joachim Marie Raymond, who was born in France in 1755, joined the Nizam's forces in the 1780s. His contributions included metal casting cannons and guns for the Nizam, hence the name "Gun Foundry." He died in 1798. His tomb in the Malakpet area, half a mile beyond the Jail, consists of a granite obelisk, 23 feet high, that stands in the center of an oblong platform measuring 180 by 85 feet. Only the simplest inscription, "J.R.," marks the obelisk.

In front of the tomb is a small, flat-roofed, open-sided building, supported on a number of small pillars, in which a small recess is used for lamps and other articles accessory to the tomb. The tomb was much damaged in the heavy rains of September 2002. In April of 2003, the Tourism Department and the Alliance Francaise restored it.

Additional Reading

Syed Hossain Bilgrami & Charles Wilmott, *Historical and Descriptive Sketch of H.H. The Nizam's Dominions,* II (Bombay: The Times of India Steam Press, 1884), pp. 600–603; Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 104–106; Sachidananda Mohanty, "A New House for Raymond," *The Hindu* 16 April 2003, posted on http://www.hinduonnet.com/thehindu/mp/2003/04/16/hydbindx.htm

2008 Photograph © Sanjeeva Kumar

Tombs of Nawabs of Kalyani

Located in Mughalpura, this group of tombs belongs to the Nawabs of Kalyani, a small principality in Bidar. The founder of this principality was Mir Muhammad Khan, entitled Qiyam al-Mulk, a son-in-law of Nizam I. Although the Nizam died in 1748, the dynasty continued for two hundred years—until the time of Jamal al-Din Husain Khan who reigned until 1948.

Additional Reading

Jamal al-Din Husain Khan, *Kalyani ka Muharram,* (Hyderabad, 1948).

1922 (public domain, photographer unknown)

Tomb of Saidanima and Diler Jang

Sardar Abdul Haq, who also bore the title Diler Jang (1853–1896) was originally from Bombay Province and rose to prominence in Hyderabad in the late nineteenth century. He became the Home Secretary and then changed course to become the Director of the Nizam's State Railways in 1885. In this capacity, he traveled to England. His or his mother—Saidanima's tomb—is located north on the Reservoir Bund road to Secunderabad, somewhat in isolation from most historical monuments. The onion-shaped dome placed over an octagonal base marks the tomb. Panels of geometric cut plaster stand between the lobed arches, which rest on double baluster columns. The upper chamber has arches of Qutb Shahi inspiration, whereas the ground floor arches appear to be of Mughal inspiration. The tomb is notable for its elaborate stucco ornamentation and jalis.

Additional Reading

C.E. Buckland, *Dictionary of Indian Biography,* (London, S. Sonnenschein, 1906) for a biographical note on Diler Jang.

Tomb of Imad al-Mulk

Located in Panjagutta, this is the family cemetery of the Bilgrami clan. Sayyid Husayn Bilgrami (1842–1926) was a major political and literary figure of late nineteenth/early twentieth century Hyderabad. Among others, Ali Yawar Jang (1905–1976), an important political figure in the 1940s, and fellow members of the Bilgrami clan are buried here.

2008 Photograph © Sanjeeva Kumar

Tomb of Fakhr al-Mulk

Nawab Fakhr al-Mulk, (1860–1934), was a nobleman, belonging to the extended family of the Salar Jangs. He was an assistant minister for judiciary, police, and postal departments, and a member of the Cabinet Council from 1893–1917. Built of granite, his tomb is part of the family cemetery situated on the Sanatnagar Road. Fakhr al-Mulk is better known as the builder of Iram Manzil.

Additional Reading and Sources

Harriett Ronken Lynton & Mohini Rajan, *Days of the Beloved,* (Berkeley: University of California Press, 1974), pp. 128–172; William Dalrymple, "All that Glistened," *Sunday Times* (London) 15 November 1998, p. 6; Interview Mir Muazzam Husain, 19 December 2003.

2006 Photograph © Hyder Muhammad Khan

Tomb of Bahadur Yar Jang

Muhammad Bahadur Khan, entitled Bahadur Yar Jang (1905–1944), scion of a jagirdar family, rose to prominence in the late 1930s and early 1940s as the leader of Majlis-i Ittihad al-Muslimin. A fiery orator, charismatic leader, and a master organizer, he died young. His body lies buried in Hazira-yi Mushirabad, the Mahdawi cemetery. His tomb was carefully designed in the tradition of Pathan mausoleums by Zain Yar Jang.

Additional Reading

Dildar Husain, *Glimpses of an Engineer Statesman of Hyderabad, Deccan,* (Hyderabad: Institution of Engineers, 1961), pp. 36–37.

2003

Photograph © Omar Khalidi

Tomb of Humayun and Sughra Mirza

Sughra Humayun Mirza (1884–1954), originally from Bihar, was an eminent Urdu writer, educator and social activist along with her husband Barrister Humayun Mirza, (d.1938). Her beautiful tomb, inscribed with one of her own poignant couplets, "Who will care to visit my grave when I am gone," is located in Humayun Nagar.

Additional Reading and Sources

Inscription noted in *Yad-i Sughra Humayun Mirza*, (Hyderabad, 1976), p. 40.

1986 Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Vaulted Graves of the Nizams in Mecca Masjid

The founder of Hyderabad State, Asaf Jah Nizam al-Mulk, (d.1748), was buried in Khuldabad, one of historic cities of the Deccan. His successor Nasir Jang, (d.1750) also lies buried in Khuldabad. It is not clear where Muzaffar Jang, who ruled from 1750–51 lies buried. Salabat Jang was imprisoned in Bidar Fort and he died in that town and buried there in 1762. Nizam Ali Khan succeeded him and moved to Hyderabad, and with his death in 1803 began the tradition of burying the Nizams in Mecca Masjid in the mosque's southern courtyard. The Nizams Sikandar Jah (d.1829), Nasir al-Dawlah, (d.1857); Afzal al-Dawlah, (d.1869), Mahbub Ali Khan (d.1911) found their resting place here. In addition various other members of the Nizam's family are also buried here. For reasons not obvious, the last Nizam Mir Osman Ali Khan (d.1967) was buried in his own Masjid-i Judi, not Mecca Mosque. It was he who roofed the graves of his ancestors into a vault. In doing so, the perspective of Mecca Mosque was destroyed.

Additional Reading

Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 36–40; Muhammad Nuruddin Khan, *Tarikh wa Adab,* (Hyderabad, 1992), pp. 27–47.

2006

Photograph © M.A. Nayeem

Tomb of Osman Ali Khan and His Family

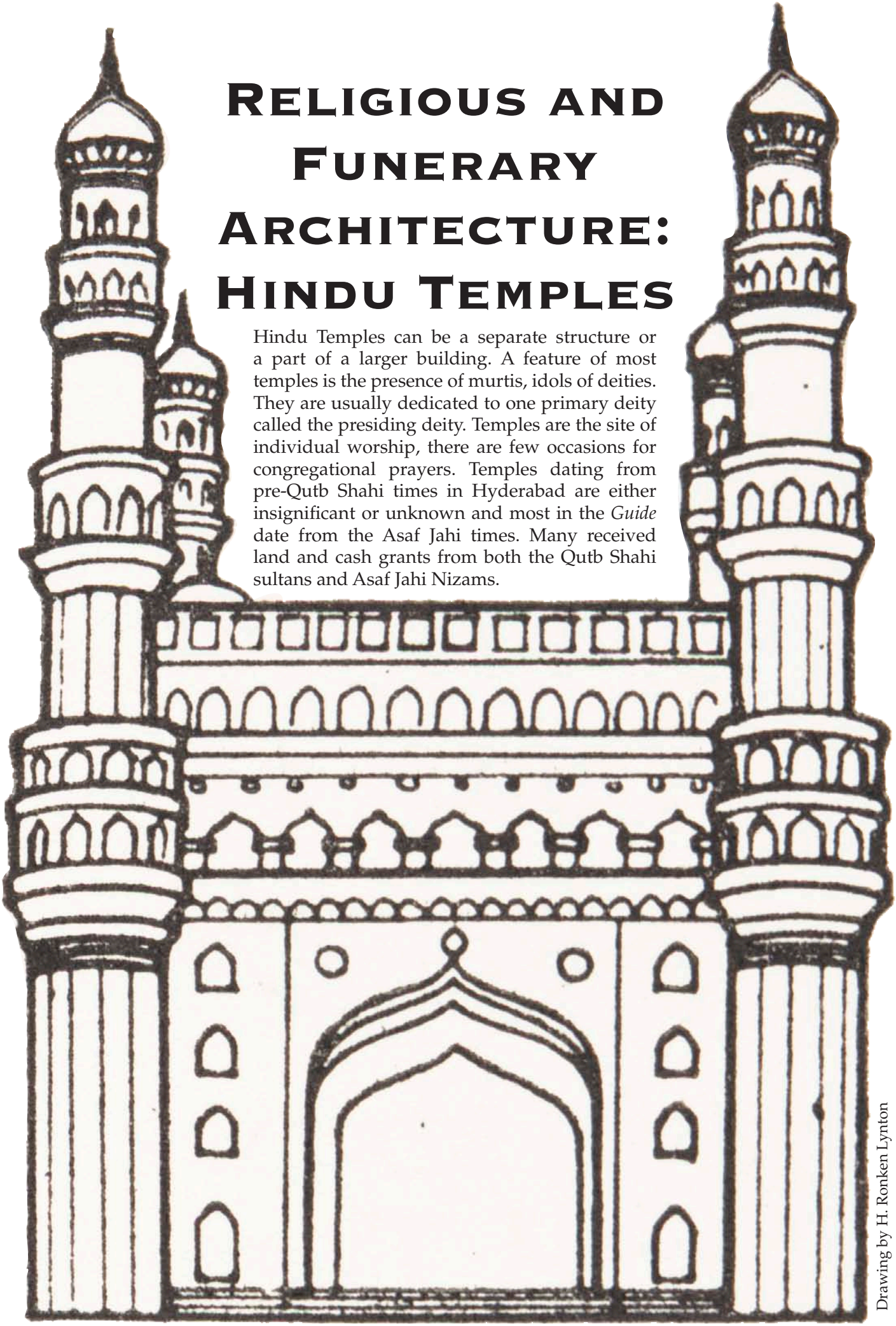
The last reigning Nizam, Osman Ali Khan, died in February 1967. He lies buried in a small tomb in the cemetery of the Masjid-i Judi, (est. in 1937), built after his death and located very close to his King Kothi. It is not clear why he was not buried in the funerary vault of the Nizams in Mecca Masjid, nor is it clear if he willed so. The Nizam's mother Zahra Begum (d.1941) and his wife Azamunnisa, entitled Dulhan Pasha (d.1955), are among other notables buried here. Seven inscriptions adorn the mosque and the graves.

Additional Reading

Muhammad Nuruddin Khan, *Tarikh wa Adab,* (Hyderabad: Adabistan-i Deccan, 1992), pp. 48–58.

Religious and Funerary Architecture: Hindu Temples

Hindu Temples can be a separate structure or a part of a larger building. A feature of most temples is the presence of murtis, idols of deities. They are usually dedicated to one primary deity called the presiding deity. Temples are the site of individual worship, there are few occasions for congregational prayers. Temples dating from pre-Qutb Shahi times in Hyderabad are either insignificant or unknown and most in the *Guide* date from the Asaf Jahi times. Many received land and cash grants from both the Qutb Shahi sultans and Asaf Jahi Nizams.



Drawing by H. Ronken Lynton

1975

Photograph © Hans Winterberg

Kishan Bagh Temple and Dargah

Located in a garden on the Himayatsagar road, adjacent to the northern wall of the Nehru Zoological Park, is the Kishan Bagh Temple and Dargah. Built by Raghu Ram Brahmo Khatri in the 1850s, the temple contains a consecrated idol of Krishna. Within the temple precinct is the dargah of Sayyid Shah Nadimullah Husaini.

2005 Photograph © Abbas Tyabji

Jham Singh Temple

Built by Jham Singh, Rajput cavalier of the Nizam Sikandar Jah (1803–1829), this temple to Balaji is located in Karwan, on the Golconda road. It dates to 1810. A high wall encloses the temple and a Gopuram (facing east) adorns the main gate. Beyond the main gate is a Naqqar khanah, a drum chamber. The sanctum sanctorum, found beyond the mandapa of 12 pillars, contains the idols of Rama, Sita, and Lakshmana. Near the mandapa is the Garuda stambha, or pillar with carvings of Lakshmana and Garuda on it. By the south wall, there is a well with a Persian inscription.

Additional Reading and Sources

Satguru Prasad, *Farkhunda-yi Bunyad-i Hyderabad*, (Hyderabad: Telugu-Urdu Academy, 1964), p. 77–79; *A Guide to Hyderabad*, (Hyderabad: Institute of Asian Studies, 1976), pp. 17–18; K. Venkateshwarlu, "Symbols of Harmony," *The Hindu* 10 December 2003, posted on http://www.hinduonnet.com/thehindu/thscrip/print.pl?file=2003121000240300.htm&date=2003/12/10/&prd=mp&

2006 Photograph © Abbas Tyabji

Sitaram Bagh Temple

Located on Mallepalli-Mangalhat road, the temple complex stands amidst a 20-acre garden, surrounded by a 20-foot high wall giving it a fortress-like appearance. Three huge gateways, east, west, and south, enclose the complex. A gopuram sits atop the two main entrance walls that have balconies with European features. The sanctum sanctorum contains two marble idols of Rama and Sita made in Jaipur. The temple was built by Seth Puranmal Ganeriwal, a Marwari moneylender, *see* page 81 on his samadhi in this *Guide*.

1929 Photograph © Krishnaswamy Mudiraj

Maharaja Chandulal's Temple

Located in Alwal, near the Alwal Municipal Office, this temple was built by Maharaja Chandulal, the Nizam's diwan, between 1823 and 1843. The temple is built in a walled courtyard entered through a very large teak door. The sanctum sanctorum—gold plated from ground to the top—contains a silver idol of Sri Venkateshwara. The temple enclosure is surmounted by a gopuram, about 40 feet high. The temple is richly studded with huge brass plates on the outside, each depicting a mythological figure in relief. Some of the plates measure nearly six feet by six feet.

Additional Reading and Sources

A Guide to Hyderabad, (Hyderabad: Institute of Asian Studies, 1976), pp. 69–70; "Dakshina Tirupati," *Deccan Chronicle* 14 January 1992, p. 4.

2008 Photograph © Sanjeeva Kumar

Laxman Bagh

Located at Rai Durg on the Old Bombay Highway this ensemble of buildings and open spaces is considered one of the finest examples of a total heritage environment. There is an 18th century Hindu temple within the complex, and consciously and dedicatedly maintained unlike civic buildings. Other notable features of this complex are a well laid out garden with a well-proportioned, turn of the twentieth century wooden pavilion.

1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

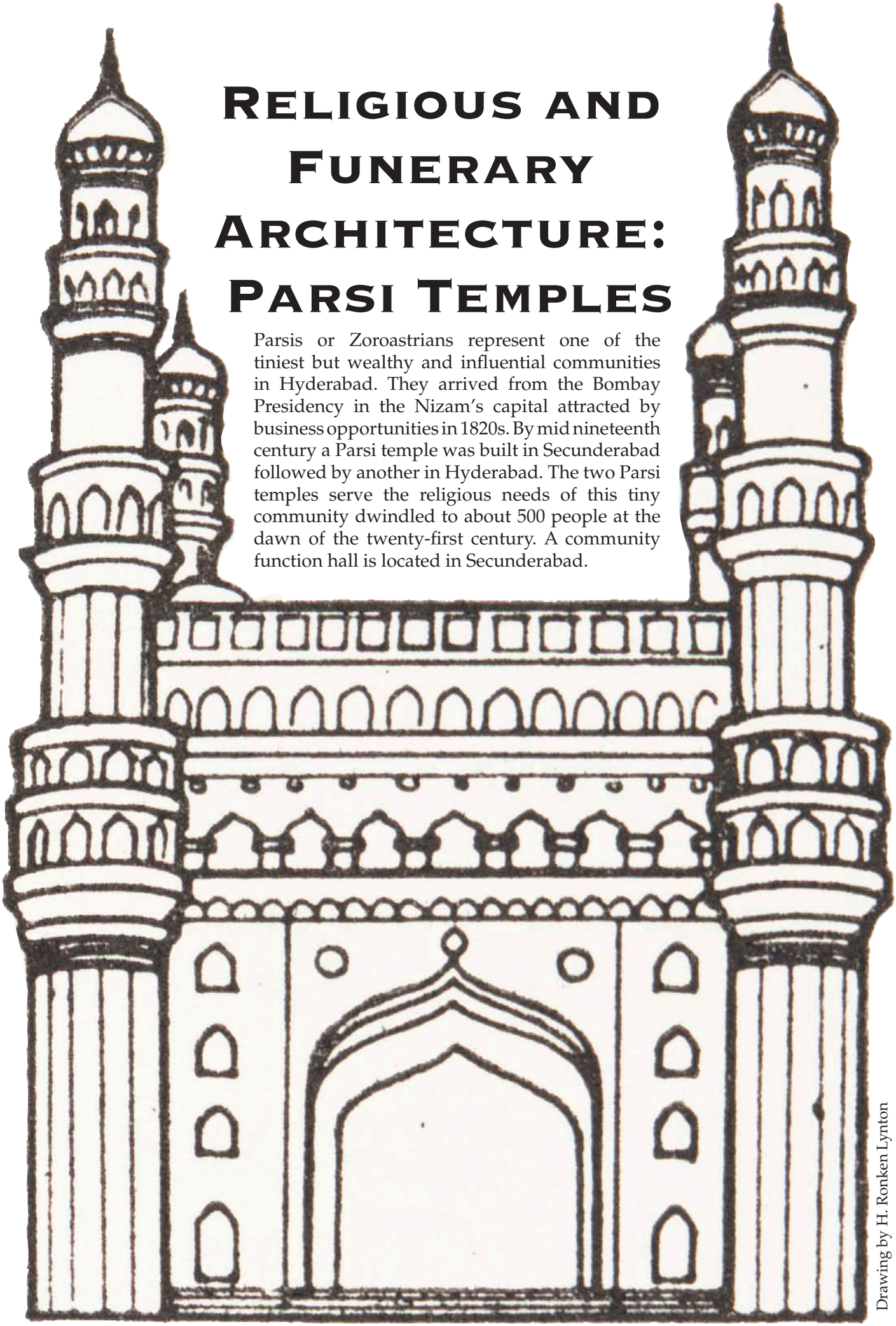
Birla Mandir

A chhatri, built earlier atop the Naubat Pahad hill, was demolished to make way for this temple. It manifests a blend of South Indian, Rajasthani and Utkal temple architectures. The temple was sponsored and built by the Birla Foundation and dedicated to Sri Venkateshwara. It was built entirely in pure Rajasthani white marble totaling at least 2,000 tons. The granite image of the presiding deity is about 11 feet tall and a carved lotus looks like an umbrella on the roof. The consorts of Sri Venkateswara, Amravati, and Andal are housed in separate shrines.

A brass flagstaff on the temple premises rises to a height of 42 feet. It is built on a 280-feet high hill called the Naubat Pahad on a 13-acre plot. The construction of the temple took 10 years and was consecrated in 1976.

Religious and Funerary Architecture: Parsi Temples

Parsis or Zoroastrians represent one of the tiniest but wealthy and influential communities in Hyderabad. They arrived from the Bombay Presidency in the Nizam's capital attracted by business opportunities in 1820s. By mid nineteenth century a Parsi temple was built in Secunderabad followed by another in Hyderabad. The two Parsi temples serve the religious needs of this tiny community dwindled to about 500 people at the dawn of the twenty-first century. A community function hall is located in Secunderabad.



Drawing by H. Ronken Lynton

1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

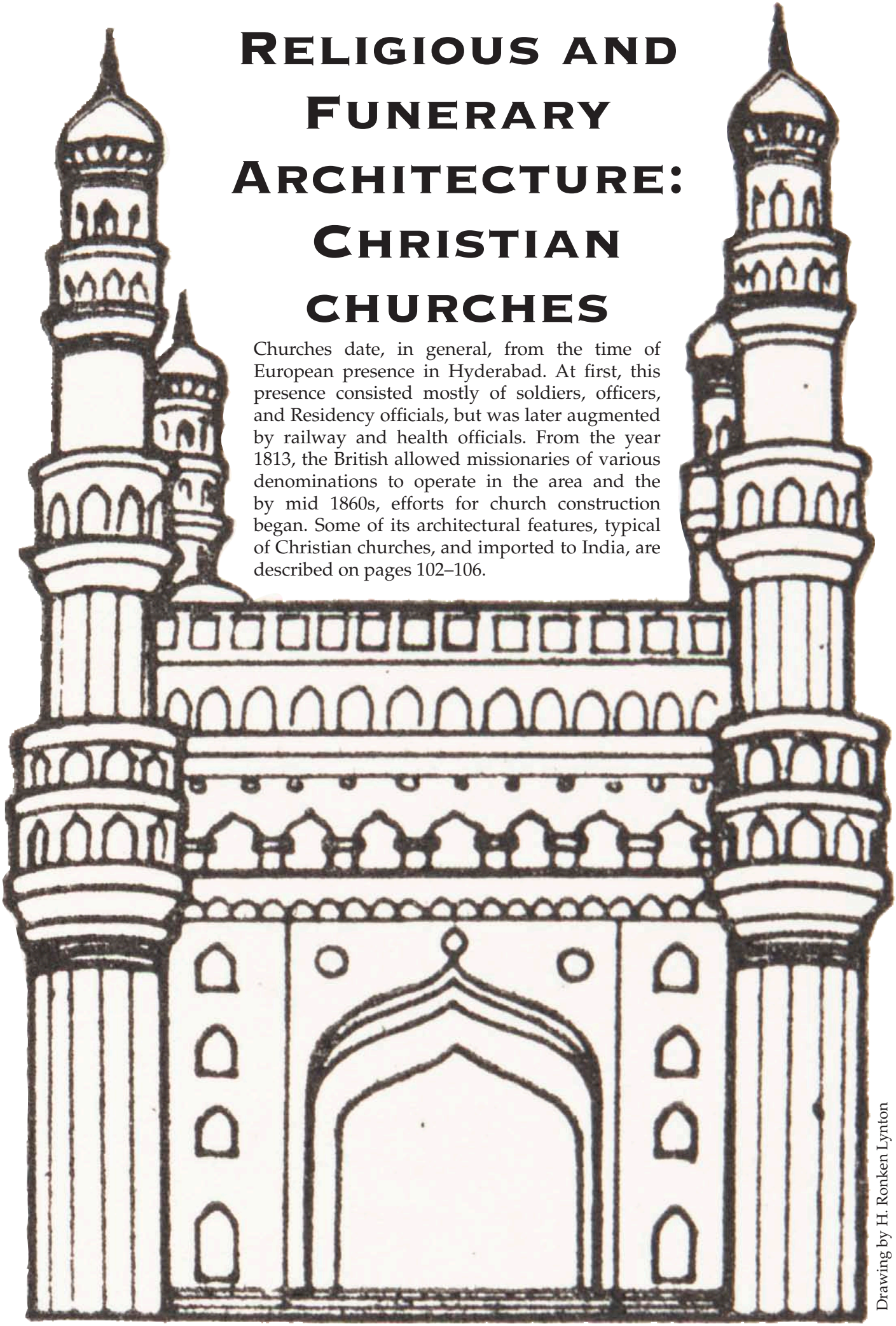
Parsi Temple

Variously called Dar-i Mihr, Aatish Kadah, and Aagiyari, all of which mean "fire temple." The Seth Vicaji and Seth Mehrji Dar-i Mihr at Secunderabad was the first fire temple built in the Nizam's Dominion in 1847. The façade is topped off by an image of Asho Farohar, or "righteous spirit." Underneath the Asho Farohar is a sign in Gujarati letters reflecting the deep impact of Gujarat on Parsi culture. The sign in Gujarati reads "Humata, Hukta, Hvarshta" which translates as good thoughts, good words, good deeds.

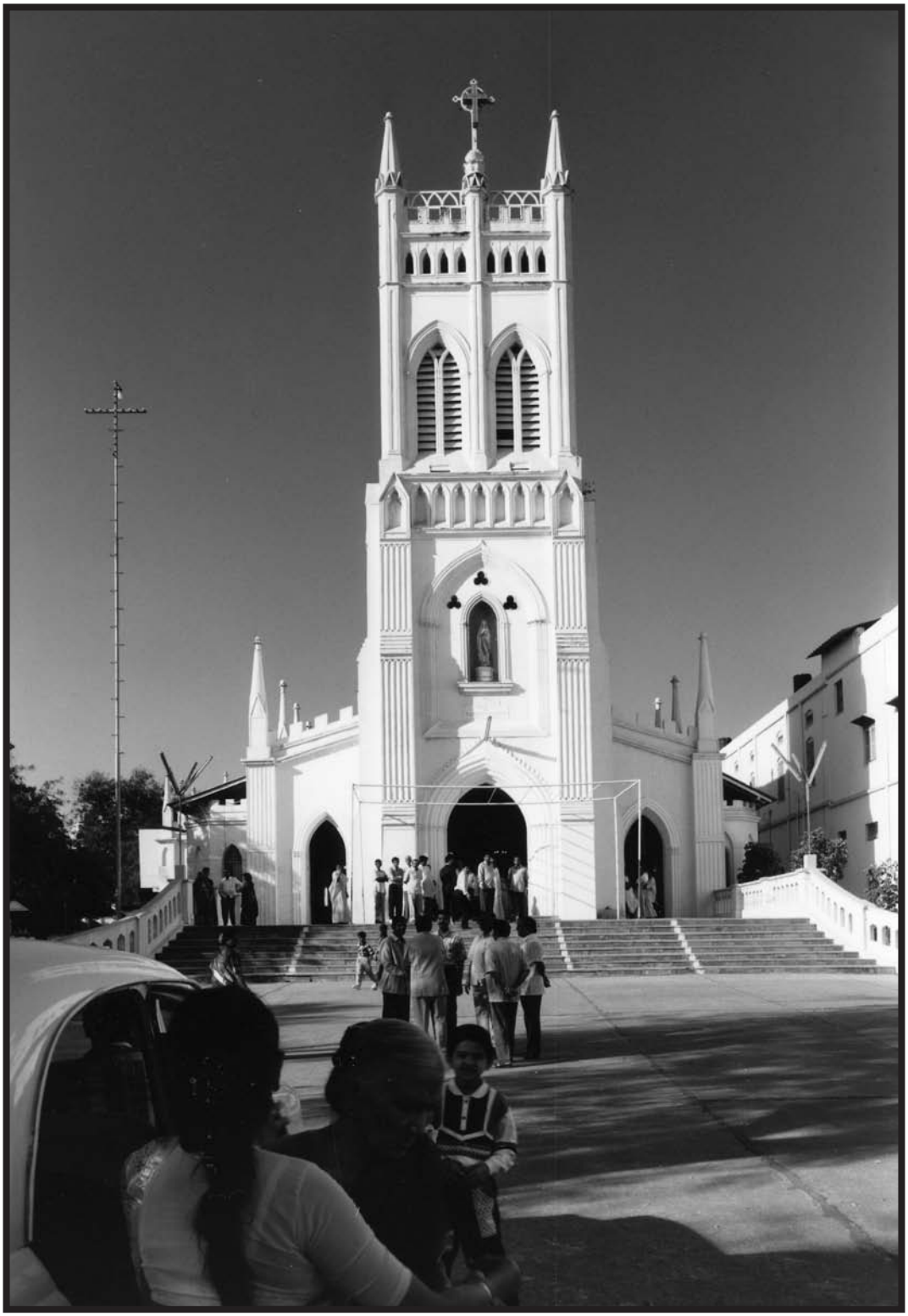
Like Parsi temples elsewhere, it is typically a building with a verandah where the worshippers assemble for ritual washing of the exposed body parts before entering a spacious hall meant for Jashan and other prayers. In the heart of the building are twin rooms, one in the center and the other under the vaulted dome called a Qibla, where the sacred fire is enthroned in a steel container—Afargan—mounted on a platform. The fire is lit by bark-free dried wood. Remarkably, the fire lit in 1847 remains uninterrupted. Only the Parsi clergy is allowed inside the qibla. The Parsi act of worship is called Namaz, a term borrowed by Muslims in all Persian-influenced lands for their own prayer.

Religious and Funerary Architecture: Christian churches

Churches date, in general, from the time of European presence in Hyderabad. At first, this presence consisted mostly of soldiers, officers, and Residency officials, but was later augmented by railway and health officials. From the year 1813, the British allowed missionaries of various denominations to operate in the area and the by mid 1860s, efforts for church construction began. Some of its architectural features, typical of Christian churches, and imported to India, are described on pages 102–106.



Drawing by H. Ronken Lynton



1996 Photograph © Thomas Lüettge

St. Mary's Cathedral

This vast cathedral was built between 1860 and 1865, with pointed arches, large windows, and turrets and buttresses. Perhaps these reflect the military character of the Secunderabad cantonment.

Additional Reading and Sources

M. Malleswara Rao, "Missionaries in the Twin Cities," *The Hindu* 2 June 1991, p. 3.

1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

St. Joseph's Cathedral

The Deccan has been evangelized since about 1550 by the Catholic order of Franciscans and later by Jesuits and Theatines as the area was part of the Deccan-Bijapur province. However, successful proselytizing dates from the Vicariate of Madras (1837). Originally part of this Vicariate, Hyderabad was later detached and became its own vicariate between 1845 and 1851. Located in the Gun Foundry area, the foundation stone for the cathedral was laid on 19 March 1870 by Msgr. Peter Corpotti.

The building was completed in 1891, and can accommodate 500 people. The cathedral has a renaissance façade with Corinthian pilasters. Its central bay is flanked by two towers on either side. The west tower has a bell and a clock imbedded in it. Dr. C.J. Morris, dentist to the Nizam, donated the marble altar and the mural carvings of the 14 stations of the cross, both of Italian origin.

Additional Reading and Sources

A.P. Gibbs, "Churches: The Empire in a Stained Glass Window," pp. 111–114, in *Hyderabad: The Power of Glory*, edited by Mallika Akbar, (Hyderabad: Deccan Books, 1998); K. Venkateshwarlu, "Steeped in Spiritual Aura," *The Hindu* 24 December 2003, posted on http://www.hinduonnet.com/thehindu/mp/2003/12/24/stories/2003122400040300.htm

1986 Photograph by Robert Fermor-Hesketh, © Jeanne Fermor-Hesketh

St. George's Church

Located in Abids, the St. George's Church's foundation was laid on 25 November 1865 by Lady Yule, wife of the then British Resident George U. Yule. Designed by the Chief Engineer of the Nizam's Dominion, George William Marrett, it formally opened on 10 April 1867. It was constructed with donations from a variety of sources—the Nizam, the British Residency staff, and others.

The entrance to the nave of the church is via the west, through huge teak doors with rounded arches. There are two small side entrance doors to the right and left of the main door leading to the north and south transept. The porch in front of the entrance door, so typical of the design of Gothic churches, is included, and is meant for processions on days such as Palm Sunday. There is a small tower with a clock and a crucifix over it. The transept to the north and south is divided by plain pillars without any capitals but there are rounded arches. The pulpit is on a raised platform to the south, behind which is the choir area with a massive organ. The interior of the nave-vault and the choir-vault are plain, and are supported by wooden beams. The altar area has three stained glass windows, the middle one showing the ascension of Christ. Two chancels to the north and south of the altar are reserved for the clergy and the choir. The seating capacity is 500.

Additional Reading and Sources

A. Claude Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 193; J. Devaraj, *History of the Christian Missions in Telangana,* 1848–1948, PhD thesis, Osmania University, 1969, pp. 39–44; Kerry Edwards, *Our Joyous Days: Historical Sketches of St. George's Church and Schools, Hyderabad Deccan,* (Canberra, Australia: Edwards, 2005).

2002 Photograph © P. Anuradha Reddy

St. John's Church

Located in East Maredpally, Secunderabad, it can easily seat 1,000 persons.

2008 Photograph © Sanjeeva Kumar

Vijaya Marie "Our Lady of Health" Church

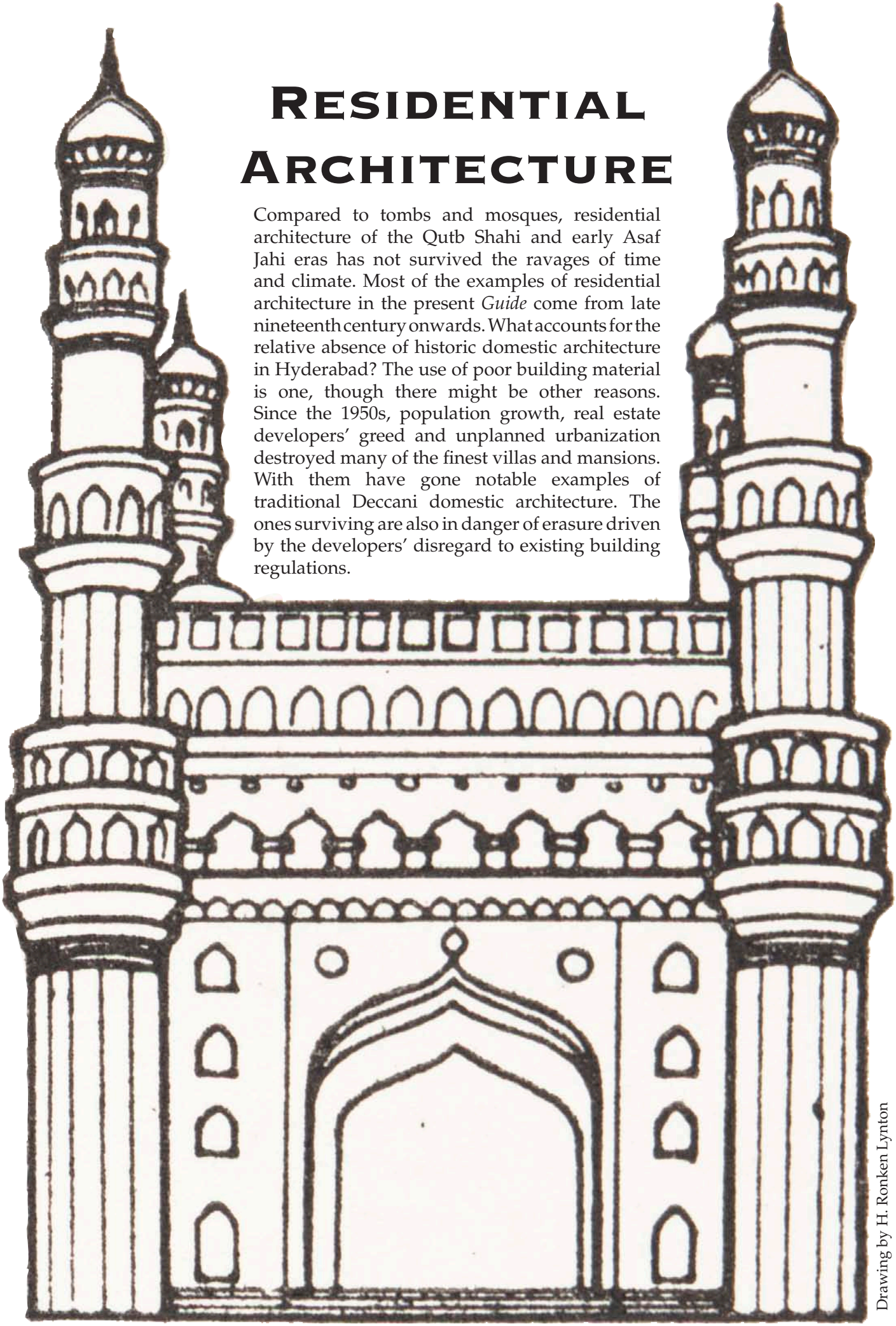
Located in Khayriyatabad, originally a small chapel, it was built by Fr. Malberti in 1905. The overall cost of construction of the chapel was Rs. 3,500. The present church was built under the then St. Joseph's Cathedral's Assistant Parish Priest, Fr. Xavier Roch, and much later in 1954, when the seventh Nizam, Mir Osman Ali Khan, laid the foundation. Said to be the first octagonal church in India, its main altar is in the center. Eighty feet in diameter, the church is surmounted by a forty-seven-foot high octagonal dome that rises up above the central altar. On either side on the front are two forty-foot high towers, also octagonal, investing the church with an imposing look. The new building was completed in 1959.

Additional Reading and Sources

"A Shrine and a Spectacle," *The Hindu* 08 September 2003, posted on http://www.hindu.com/mp/2003/09/08/stories/2003090801680200.htm

Residential Architecture

Compared to tombs and mosques, residential architecture of the Qutb Shahi and early Asaf Jahi eras has not survived the ravages of time and climate. Most of the examples of residential architecture in the present *Guide* come from late nineteenth century onwards. What accounts for the relative absence of historic domestic architecture in Hyderabad? The use of poor building material is one, though there might be other reasons. Since the 1950s, population growth, real estate developers' greed and unplanned urbanization destroyed many of the finest villas and mansions. With them have gone notable examples of traditional Deccani domestic architecture. The ones surviving are also in danger of erasure driven by the developers' disregard to existing building regulations.



Drawing by H. Ronken Lynton

2006

Photograph © M. A. Nayeem

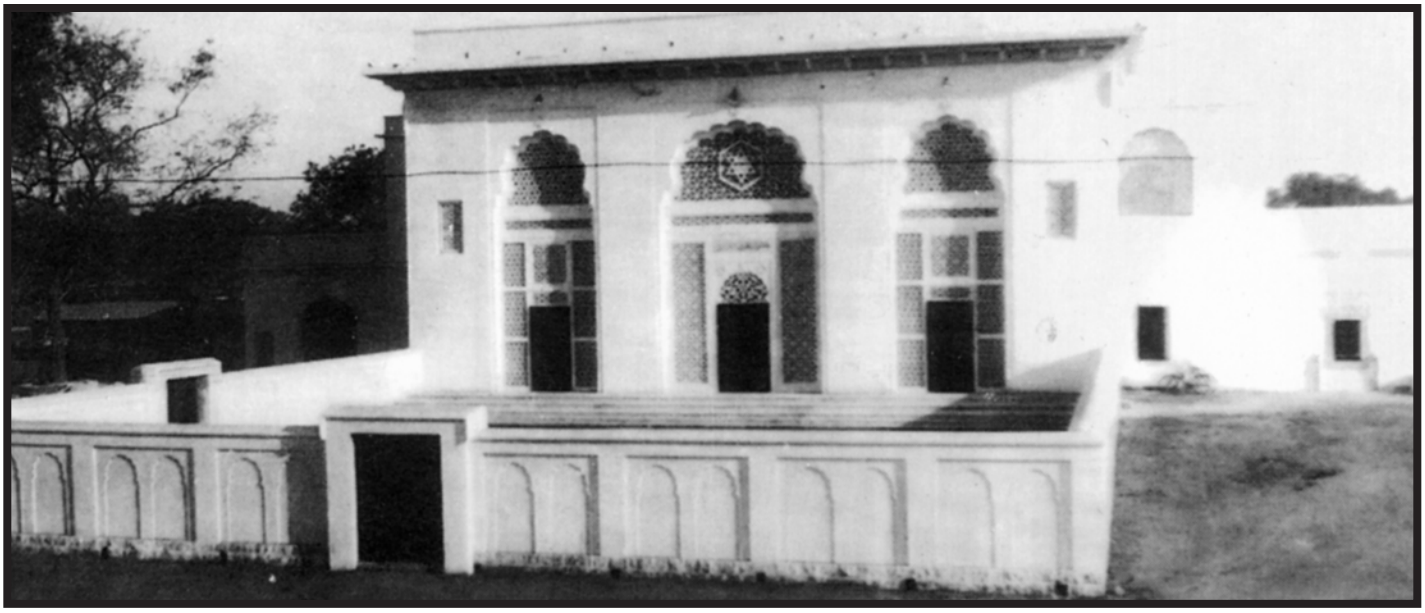
Taramati Baradari

On the southwest of the Golconda Fort on the road to Osman Sagar, is situated the Baradari of Taramati. The Baradari pavilion contains features that are perhaps symbolic of Shia tenets. It rises about 150 feet above the ground, and is reached by a flight of five steps (perhaps symbolizing Panjtan-i Pak, the five persons of the Prophetic family?) leading to its first large platform; a flight of twelve (perhaps signifying the 12 Shia imams?) steps leads to a smaller platform. Yet another platform leads, in the alternating five-and-twelve steps pattern to the Baradari.

The Baradari is an octagonal pavilion of 12 arches erected on a basement 4 foot by 6 inches. In 2004, the AP Tourism Department developed the area around the Baradari as an attraction for sightseers.

Additional Reading and Sources

Syed Ali Asghar Bilgrami, *Landmarks of the Deccan*, (Hyderabad: Government Central Press, 1927), pp. 136–137; H.K. Sherwani, *History of the Qutb Shahi Dynasty*, (New Delhi: Munshiram Manoharlal, 1974), pp. 203, 550; "Culture Hamlet," *The Hindu* 27 January 2004, posted on http://www.hinduonnet.com/thehindu/thscrip/print.pl?file=2004012700100100.htm&date=2004/01/27/&prd=mp&



1920s

Photograph © M. A. Nayeem

Gosha Mahal Baradari

Tucked away in the chaos of Gosha Mahal is an elegant palace dating from the late Qutb Shahi times of 1680. It was built especially for the secluded—thence "gosha"—noblewomen. This vast palace featured an unusually large cistern. Measuring 455 yards long, 410 yards broad, and 4 feet deep, it was placed in the very center of the courtyard. The palace was said to contain a hundred halls.

However, nothing survives (circa 2008) except the guesthouse. Called "Baradari" and housing a Freemasons' Lodge since 1933, previous to which it was occupied by the Hyderabad State Force. The Baradari is partly a double-storied building with large halls, massive pillars, beautiful marble jalis and a symmetrical chajja lending it great dignity. The street frontage has a double-storied semi-octagonal bay in its center. The sides measure 6'8" and 6'8" with walls 73'9" on each side, while the roadside length is 84', making a detour of 40'8" and again protruding to 28'. The frontage of the building is made of two stately arches with marble *jalis*. The Masonic emblem incised in the middle is from the nineteenthcentury. On the top is a marble inscription in Persian: "Baradari Gosha Mahal," though a much larger Persian inscription tablet is lost though the text is recorded.

Additional Reading

Omar Khalidi, "Gosha Mahal Baradari and the Freemasons' Lodge," *Channel 6: The Twin Cities Magazine* 11/8 (March 2001):23–25; Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), pp. 68–70; "The Opening of the Gosha Mahal Baradari by…the Nizam…(Hyderabad: Government Central Press, 1933); rare pictures in M.A. Nayeem, *The Heritage of the Qutb Shahis of Golconda and Hyderabad,* (Hyderabad: Hyderabad Publishers, 2006), pp. 199–200.

2005 Photograph © M. A. Nayeem

Mishk Mahal

Located in Atapur outside the Golconda area, Miyan Mishk (d.1680) built this Qutb Shahi mansion. He also built a famous mosque bearing his own name. Popularly known as "Mahal," it is in the middle of the nowadays relatively large area of about ten acres and is surrounded by a high wall with two gateways: one facing north, the other south. The two-storied mansion has a large hall on the lower level with a stairway leading to the upper level, which may have been meant for Miyan Mishk's zenana, as it is enclosed by seven-foot-high wall. There is another staircase leading to its roof. The roof, meant perhaps for sleeping on summer nights, is enclosed by a low wall.

The frontage has a fine double-storied oriel window with well-proportioned arches, a conventional lotus frieze and a chajja of the Hindu pattern around the structure. As of 2008, the Mahal lies in ruins.

Additional Reading

Earliest picture found in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 213; H.K. Sherwani, *History of the Qutb Shahi Dynasty,* (New Delhi: Munshiram Manoharlal, 1974), pp. 616–617; K. Venkateshwarlu, " Mushk Mahal in Ruins," *The Hindu* 30 November 2000, posted on http://www.hinduonnet.com/2000/11/30/stories/0430403q.htm

1996 Photograph © Hans Winterberg

Bhagwandas Garden Pavilion

Gujarati vaishyas were among the mercantile communities that have existed in Golconda and Hyderabad since the Qutb Shahis. Among them was the Bhagwandas family to whom this pavilion belongs. Located in Karwan, raised on a high platform, the double-storied pavilion in mellowed teak is one of the few surviving examples of this genre of architecture. Two other palace in the city predominantly built with wood were the Lakkad Kot, (demolished in the 1960s) and the Malwala Palace, which was pulled down on 21 August 2000.

The Bhagwandas pavilion, built around 1800, resembles Tipu Sultan's palace *in toto* with open arcades all around and *jharokas* (balconies) overlooking the arcaded verandahs. The arches are essentially cusped. The fluted wooden columns, the canopies and the window projections are in the later Mughal and Gujarati styles. The intimacy of scale, the perfection of wooden carvings of floral patterns and birds that dot every square inch of the structure and the fine proportions elevate the palace to a rare architectural specimen.

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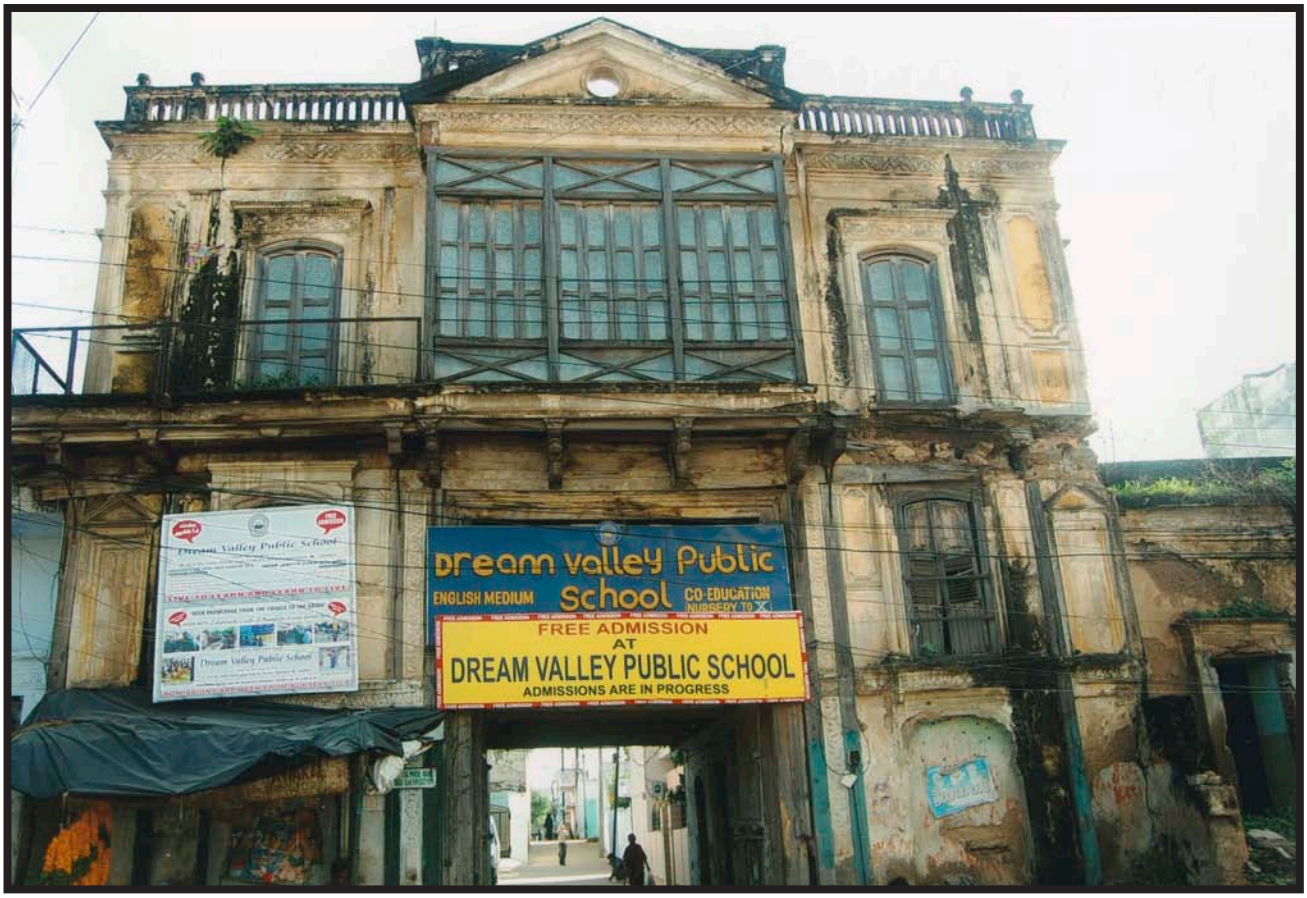
Omar Khalidi, "Business Rajas: The Gujaratis, Gosains, and the Marwaris of Hyderabad," *Deccan Studies* 4, 1 (January–June 2006), pp. 49–79; "Beauty in Wood," *Deccan Chronicle* (10 December 1994), p. 17. K. Venkateshwarlu, "Memories of a Garden Palace," *The Hindu* 12 November 2003, posted on http://www.hindu.com/mp/2003/11/12/stories/2003111200120300.htm



2008 Photograph © Sanjeeva Kumar

Deori Akram Ali Khan

Only a large gate survives of what was once a large deori on Karwan Road.

1990

© Suzanne Slesin and Stafford Cliff, Photograph by David Brittain

Chowmahalla Palace & Shahi Khilwat

Located in Motigali, off Lad Bazaar, this palace is most closely associated with, of all its successive inhabitants, the Asaf Jahi court. The earliest description of the palace dates from the 1750s, when French troops under Bussy were housed nearby, but it is best known from the 1840s on, when Nasiruddawlah started to refashion it.

His successor Afzaluddawlah completed the palace, its main feature being four freestanding pavilions facing each other around a central oblong reservoir. Hence *Chowmahalla*, "Chow," a variation of Urdu word for four, and "mahalla," palace.

Afzaluddawlah named two pavilions after himself: Afzal Mahal and Tahniyat Mahal (Tahniyat was among his names). The east and west pavilions are called, respectively: Aftab (sun) Mahal, and Mahtab (moon) Mahal. The western pavilion served as the home school where Mahbub Ali Khan attended classes under the British tutor brothers Claude and John Clerk.

The Chowmahalla was spread over 45 acres at the apogee of its development, but has shrunk to a mere 12. Now it consists of two courtyards, mundanely referred to as "A" and "B." A series of other portions of the palace—nine in total—now treated as separate buildings—were called the havelis of the following: Bakhshi Begum; Chandni Begum; Manjli Begum; Khilwat Mahal; Moti Bangla; Raushan Bangla; Shadi Khanah; Tosha Khanah; and Panj/Panch Mahalla.

Some of the most important durbars of the Asaf Jahi rulers were held in this palace, including the last significant one in April 1967 when Mukarram Jah was proclaimed the titular Nizam. Since then the palace had fallen into disuse and neglect, until unstinting professional work led by Rahul Mehrotra successfully restored it in 2005.

2006 Photograph © Rahul Mehrotra

Chowmahalla Palace & Shahi Khilwat
(continued)

Khilwat Khanah-yi Shahi, formerly considered part of the Chowmahalla Palace, dates from at least the 1750s and is located in Moti Gali off the Lad Bazaar. Khilwat (or Khalwat) means privacy and this may be because the palace was used for the private audiences the Nizams granted to their subjects.

Shahi Jilu Khanah, more accurately called *Julu Khanah,* is the vestibule, or forecourt of the Chowmahalla palace that is marked by an archway visible off of Lad Bazaar. At the Julu Khanah, the troops traditionally assembled for parade when the Nizam entered or left the palace. It was also the site where the visiting nobles dismounted and proceeded on foot for the inner enclosure of the palace for a private audience. Nizam al-Mulk Asaf Jah built it as the main gateway to the palace.

Additional Reading

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1986 Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

The British Residency

Samuel Russell of Madras Engineers built the British Residency between the years 1803–1806 as a Palladian palace. It is located on the banks of the river Musi. The grand entrance on the north front looks away from the Musi River which divides the city. It was conceived on a scale scarcely less ambitious than that of Blenheim, the birthplace of Churchill.

A flight of granite stairs, flanked on either side by gigantic lion sculptures, leads up to a portico 60 feet long and 26 feet deep. Six Corinthian columns support the roof. Inside is a durbar hall 60 feet long, 33 feet wide, and 50 feet high. Furniture, perfectly appropriate to the building was brought to furnish durbar hall from the Pavilion at Brighton, England. It stands amidst an exquisite compound, shaded by banyans, peepuls, tamarinds, and mahogany trees, full of ferns and canna lilies.

An officer representing the Indian Political Service was posted to the Nizam's Court starting from the year 1779 (shortly after the war for independence in America), all the way to 1947, a span of almost 170 years. The Residency was the official residence. After the events of 1857, the British erected huge Martello Towers to protect the Residency. Upon British departure in mid-1947, the Residency remained vacant until 1949, when it was turned into a women's college. In 1954, the government demolished the Martello Towers, allegedly to improve traffic.

Additional Reading and Sources

Omar Khalidi, *British Residency in Hyderabad: An Outpost of the Raj,* (London: British Association for Cemeteries in South Asia, 2005); William Dalrymple, *White Mughals,* (London: Harper Collins, 2002).

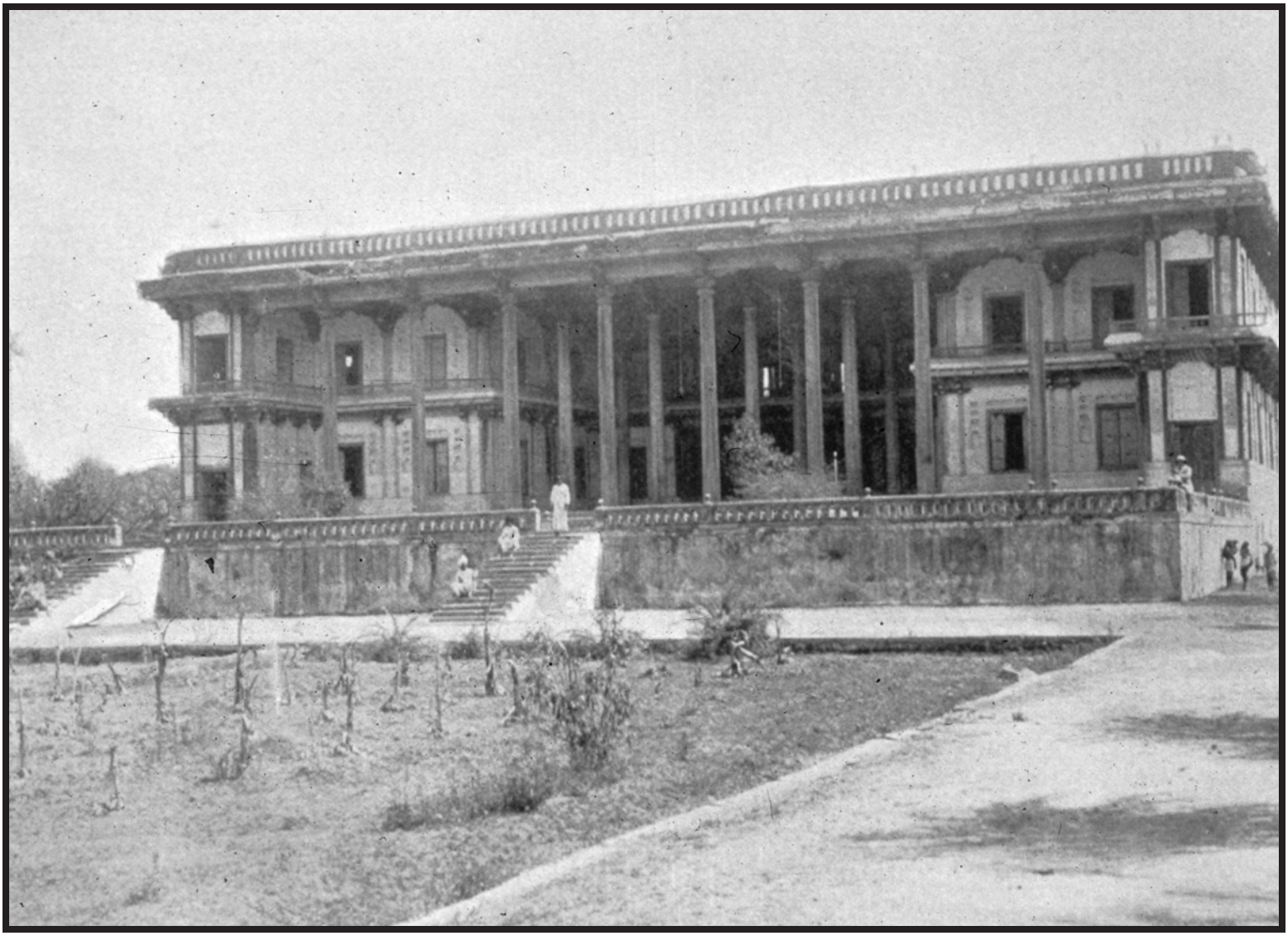
1890s Photograph from *Glimpses of the Nizam's Dominion*, by Claude Campbell, (Bombay, 1898) (public domain)

James da Costa Mansion

Located in the Khayriyatabad area, this mansion belonged to a Portuguese official, James da Costa (d.1904), who worked for Sir Khurshid Jah in the 1870s. He was an artist who also had painted for Salar Jang I. His European-styled mansion—with a striking resemblance to the British Residency in Hyderabad—survives as a wedding hall, now obscured by newer construction. It was called St. James Park, and the designer was the owner-artist himself.

Additional Reading

The only picture found in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), pp. 204, 371; biographical note in Manikrao Viththalrao, *Bustan-i Asafiya,* II, (Hyderabad: Shams al-Islam Press, 1909–1931), p. 771.



1890s Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898) (public domain)

Baradari Chandulal

This palace was located in Shah Ali Banda. It was named after its owner Diwan Chandulal, (1766–1845) who held the diwani from 1823 to 43. This large pillared palace was built sometime in the years ranging from 1821 to 1828. It fell into disuse and disrepair and was in ruins some two decades after the owner's death.

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1890s Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898) (public domain)

Deori Iqbaluddawlah

Located in Shah Ganj, Shams al-Umara I built this oriental-style deori in the late eighteenth century. His successor, Sir Wiqar al-umara II, (who also had the title of Iqbaluddawlah during his lifetime, 1856–1902), remodeled portions of the palace after the European fashion to please and entertain foreign visitors. It is often referred to as the city palace, *deori baldah,* in contradistinction to the Falak Numa Palace as well as the Paigah Palace he built in the then suburbs of the city.

The palace consisted of four quadrangles with a central cistern, and was divided into many rooms, each with a separate purpose: zenana and sleeping quarters, dining, drawing rooms, and offices. The palace fell into disuse after the nobleman's move to Paigah Palace in Begumpet at the turn of the twentieth century. The portion still surviving (circa 2008) consists only of the street side façade, punctuated with projected and canopied windows.

Additional Reading

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ca. 1887

Photograph © Clark Worswick, Photograph by Lala Deen Dayal

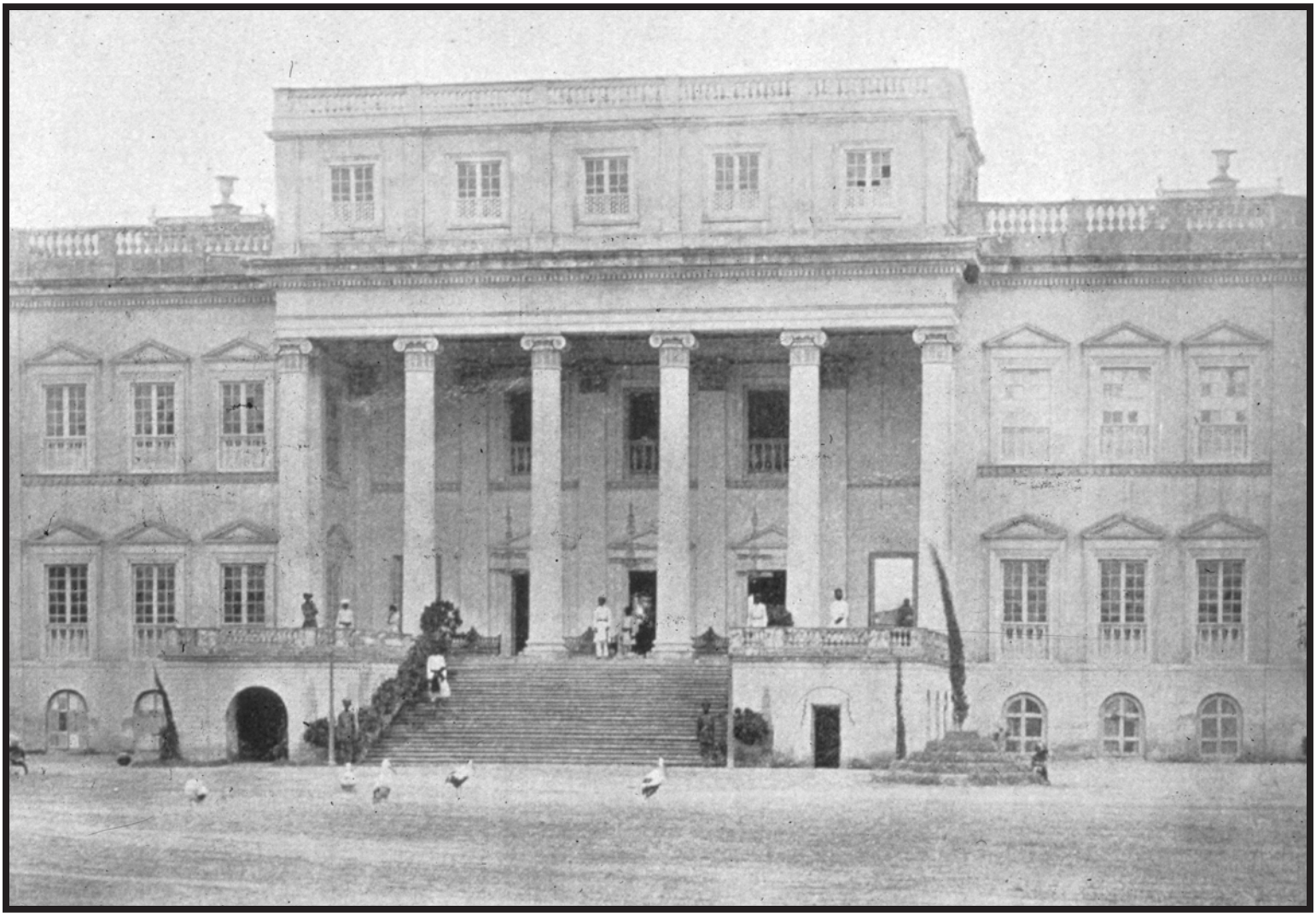
Deori Asman Jah

Also known as *Khanah Bagh* or city palace (distinct from the then suburban Bashir Bagh Palace) of Asman Jah (1840–1898), entitled Bashiruddawlah. Located beyond Chowk in Shah Ganj, this deori began in the lifetime of Shams al Umara II (1785–1869).

Asman Jah significantly expanded the deori, beginning in 1880, with a garden (thus bagh), a neo-classical European façade with Corinthian columns, and an entablature. It spread at its zenith of development over 60,000 square yards. It consisted of thirty halls, fifty rooms, ten verandahs and eighteen stables/garages. The first verandah was 70 feet by 40 feet, with a waiting room of 70 feet in length. Adjoining was an office with two large halls, each 40 feet by 40 feet. On its west side, a large dinning hall, 90 by 40 feet, could comfortably serve 100 people at a time. There was also an attached, but separate, large kitchen adjacent to the dinning hall.

Additional Reading

Text in "A Deori and the Life Inside," by Abdul Kader Imadi, Nobles of Hyderabad, PhD Thesis, Osmania University, 1978. Rare pictures in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 174; Deen Dayal, *Princely India: Photographs by Raja Deen Dayal*, edited by Clark Worswick, (New York: Knopf, 1980), pp. 24–25.



1890s

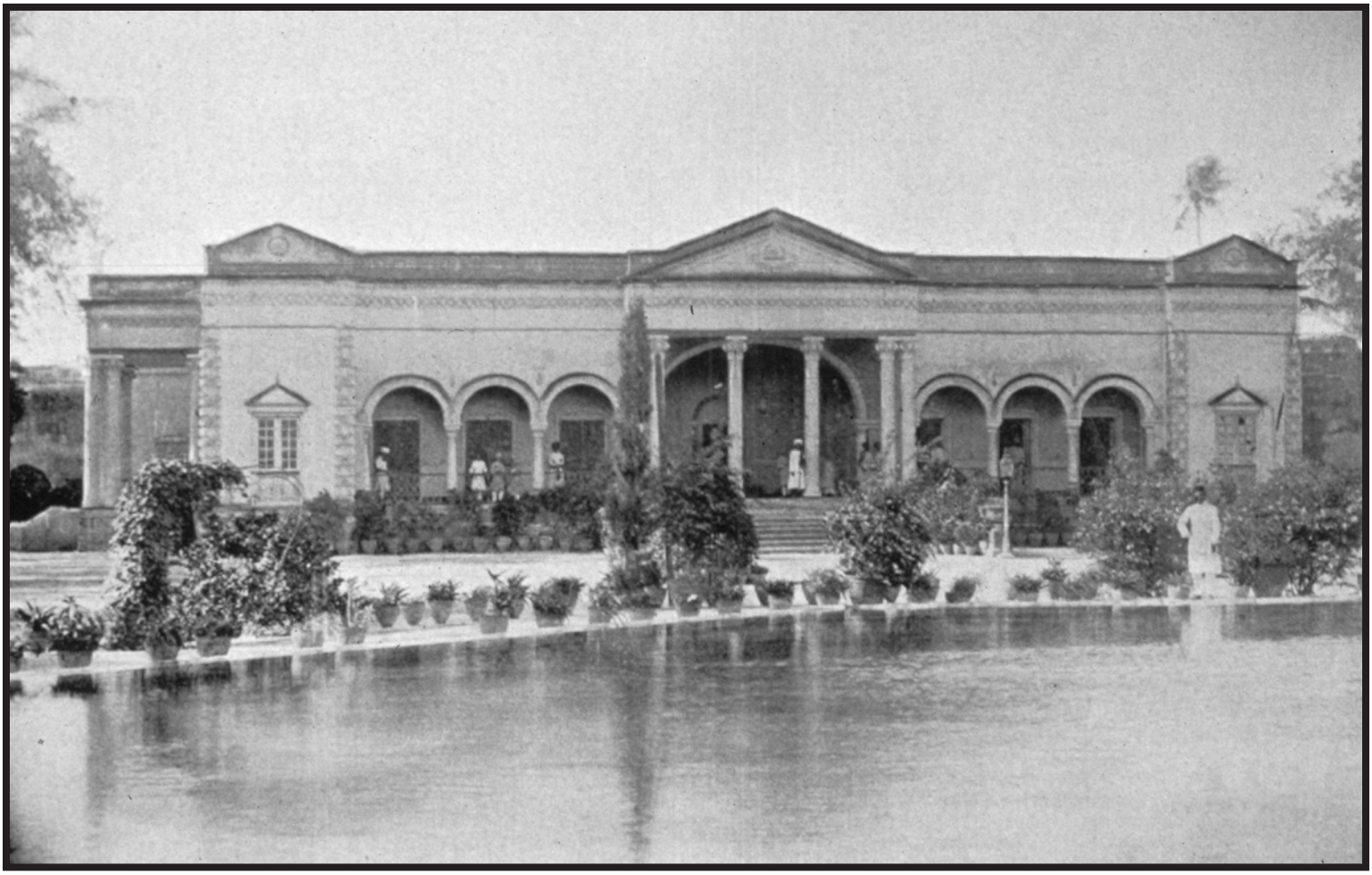
Photograph from *Glimpses of the Nizam's Dominion*, by Claude Campbell, (Bombay, 1898) (public domain)

Baradari Khurshid Jah

Located in Shah Ganj, between the city palaces of Asman Jah and Iqbaluddawlah (called Khanah Bagh and Deori Iqbaluddawla respectively), this is the palace named after Khurshid Jah (1841–1902), though it was built during the time of his grandfather Shams al-Umara II, (1781–1893). Built over a high plinth, the two-story palace has very spacious rooms and verandas. The European-style façade is marked by Ionic columns and a barrel-vault roof. The palace houses a women's college as of the year 2008.

Additional Reading

Syed Hossain Bilgrami & Charles Wilmott, *Historical and Descriptive Sketch of H.H. The Nizam's Dominions,* II (Bombay: The Times of India Steam Press, 1884), p. 559.



1890s Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898) (public domain)

Diwan Deori

Diwan Deori was the palace of Mir Alam (1804–1808) and his descendants who faithfully served as the Nizam's ministers for several generations. The oldest part of the palace, the Mir Alam Baradari, (built in the late eighteenth century), was joined to the Nizam's Purani Haveli palace by a very private covered bridge. The deori was a three-storied wooden pavilion of Rangoon teak, literally called Lakkad Kot, and located near the Afzal Gate.

Later, Mir Alam's son-in-law, Munir al-Mulk, became the diwan (1809–1832), and added several unusually decorated halls to the palace including Ainae Khanah, or hall of mirrors. Extensive mirror work was cemented to its walls, ceiling and columns. A creative mixture of both Persian and European-style plate mirrors was used. Visitors were surprised by, and marveled at, all these large mirrors that seemed to surround them. Rare at that particular time in the nineteenth century, they were understandably considered a novelty and their aspects captured in print.

Another hall's ceiling, walls and columns were covered with European ceramics, and also, fancifully, with antique cups and saucers (thus it is called Chini Khanah). The Chini Khanah was about 14 feet square and 12 feet high. In the mid 1860s, Salar Jang I (1853–1883), who had been appointed the diwan, added two additional palaces: the Nizam Bagh, and Naya Makan (or new house). Bilgrami and Wilmot's description is probably the most detailed:

> [The] palace is situated close to the Afzal Gate, fifty yards from which is an entrance leading into a small garden, from which again two large gates give access to a vast paved terrace upon which the Baradari…stands. Below the terrace, which overlooks the river, is a long trellised walk covered with splendid grape vines. A long low building, faces the east, having an upper story, was used by the Minister as an office during the hot weather. There is generally a cool breeze blowing from the river, and the fountains and

cisterns on the terrace in front, surrounded by flower gardens, lend an additional air of coolness to the scene. From the rooms at the top a pathway leads to a second terrace which is higher than the last. Here in the midst of a splendid garden stands the principal building. It is three stories in height, built entirely in the native fashion. Some of the rooms have quaint little galleries and balconies, and verandahs all around. Below the building is a fine cistern. In the gardens beyond are other smaller detached buildings, a masjid and a splendid well. Some distance behind the building first noticed is a hollow arch thrown over the street, by means of a staircase inside of which the late Minister's ordinary residence may be gained. The building, which covers a great extent of ground, is upper-storied. It is built in the usual style, having fountains and cisterns in the courts and quadrangles of which it is composed. The southern side overlooks a large garden, in which the Minister used to ride and drive occasionally. The palace has two entrances, the one generally used for the reception of visitors being styled the Aina Khanah (glass house). It is a large courtyard with a cistern and fountain, with apartments on three sides. The fourth side consists of a verandah with doorways leading to the reception rooms and private apartment above. The walls and ceilings of the east and west sides of the courtyard are covered with colored glass and mirrors. Here there is also the Sili [silah] Khana containing many curious specimens of old weapons and coats of mail, and also the valuable sword presented to Sir Salar Jung by Earl Canning. Close to the Sili Khana is a curious room called the Chini Khanah, and is covered with china cups, saucers, bowls, plates, etc. of various designs cemented to the wall. Some of the china is very valuable, and altogether a most curious place. Beyond the Chini Khana, a long passage leads to the Diwan Khana, a large hall which is used for dinner parties and other entertainments. Adjoining the Aina Khana on the north is a wing which has recently been added to the palace. It consists of reception, drawing, dinning, and bedrooms and is magnificently furnished. There are some superb pictures and statues and other works of art here, not the least interesting is a complete set of portraits (half-length) in oil of all former Residents at the Court of Haiderabad down to Sir Steuart Bayley…A portion of the palace, on the south, is occupied by the Treasury and part of the Accountant General's Offices. The upper story contains a large reception and billiard room, and a small suite in which the Minister transacted business and received visitors. The offices of the Private and Military Secretaries are also on this floor. The electric light has been introduced into the palace, which is lighted up with it on state occasions. Adjoining the gardens are the stables…

C.H. Forbes-Lindsay described it as "a fine building occupying a prominent position, and, like all the residences of wealthy Musslmans, it consists of a mélange of courtyards and quadrangles, pillared porticos and arched halls, fountains and flowering plants." Another visitor, Isabel Burton, described it as a "quadrangle, the center of which is occupied by a huge basin of water as big as a small lake full of fountains. The selamliks all open out into it flights of marble stairs." The Diwan Deori was thus variously called Mir Alam Baradari (late 18th, early nineteenth century); Munir al-Mulk Baradari/Lakkad Kot (in the second decade of the nineteenth century); and Salar Jang Deori (mid 19th-through the 1960s).

Diwan Deori's last occupant was Salar Jang III, who died in 1949. Shortly thereafter, in 1951, the government created a museum within the palace. Named after its last resident, its collection is based on his family's extensive gathering of art objects and books. In 1968, the Museum moved into a nearby, purpose-built building that was especially designed to house and display the collection.

Shortly after the death of Salar Jang III, his heirs divided various portions of the extensive lands and houses within the palace grounds, a move expedited by the shift of the Museum. By 1970, sadly, only two gates remained of this historic palace.

Additional Reading

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1934

Photograph © Raghuraj Bhalerao

Deori Shamraj Bahadur

This deori belonged to the family of Marathi-speaking Brahmins, who were the custodians of the revenue documents under the Nizams. Called Chandra Bhavan at one time, the palace was designed with four quadrangles built around a central cistern. Only the gate (built in 1904) with a clock on it, survives of Raja Raiyan deori in Shah Ali Banda. The rest of the palace is now hardly recognizable. It had been portioned out into many separately-owned fragments of the original and parts subsequently built over. The last Raja Raiyan was Shamraj Bahadur (b.1888), who passed away in June 1987.

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GOVT. SURAJBHAN BHAGAVATHI BAI
MATERNITY AND CHILDREN HOSPITAL
SHAH ALI BANDA, HYDERABAD
ANDHRA PRADESH VAIDYAVIDHANA PARISHAD

2008 Photograph © Sanjeeva Kumar

Deori Maharaja Kishan Pershad

This Deori is located in Shah Ali Banda. Maharaja Kishen Pershad, (1864–1940) twice diwan of Hyderabad, inherited the deori from his maternal grandfather, Diwan Chandulal. He then added portions to the deori over several decades, including a special courtyard garden. The Kishen Pershad deori has been adapted for reuse as a hospital. Suraj Bhan, (d.1973) a local businessman, met the cost of architectural adaptation.

Additional Reading

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1986 Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Malwala Palace

Built in 1845 by a Kayastha custodian of revenue records, thence Malwala. Across from its huge and elaborate gateway was the Naubat khanah, the chamber for the ceremonial beating of drums for the arrival and departure of guests. High walls surrounded the private household apartments that were arranged around inner courtyards. These apartments also included the diwan khanah or drawing room, buildings for storage and production of household goods, and servants' quarters. The palace, with its ceiling and arches of lacquered wood, was eventually flanked by additional buildings, including: stables for elephants and horses; a distillery, a central provisions storehouse; and a wedding hall for caste members. The grand inner court with fountain in the center completed the palace, which, unfortunately, was razed to the ground in August 2000.

Additional Reading

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1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Manjli Begum ki Haveli

Built for or named after Manjli Begum, a daughter of Nizam Ali Khan who reigned between 1762–1803. It was historically a part of the vast Chowmahalla Palace, being situated in back of that palace. Located on Shah Ali Banda, this arcaded palace has seen various uses besides a royal residence, most recently in 2008 as a wedding hall.

Additional Reading

The Chronology of Modern Hyderabad, (Hyderabad: Central Records Office, 1954), p. 51; K. Venkateshwarlu, "Arched Beauty," *The Hindu* 29 October 2003, posted on http://images.google.com/imgres?imgurl=http://www.hindu.com/mp/2003/10/29/images/2003102900780301.jpg&imgrefur

1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Sardar Mahal

Located around Shah Ganj, this deori was built by a jagirdar. The façade shows a large, semi-circular entrance flanked by semi-circular, raised arches on the windows. The second floor displays a pediment and sloping, tiled roof over the balcony. Inside is large courtyard with two identical porches adorned with semi-circular arches, each with a central fountain and surrounded by rooms used as private quarters.

1986 Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Purani Haveli

Located in the neighborhood of the same name, between the Chhatta Bazaar and Dabirpura main roads, Purani Haveli is classified as one of the Asaf Jahi palaces dating from the 1800s due to the fact that Sikandar Jah lived there before moving into Khilwat. From that time onwards, the Palace began to be called Purani Haveli. Nasiruddawlah, Afzaluddawlah and Mahbub Ali Khan all lived here on occasion. There are rich sources of information about this palace, indicating its importance and the scholarly interest it has engendered.

The Haveli complex, enclosed by a high wall, is more than a mile in circumference. As many as 11 sub-buildings constitute this palace. In the first courtyard, the Bala Khanah's, the featured Elizabethan towers are reminiscent of colonial palaces in British India, while its interior windows resemble those of Swiss chalets. Doors leading to the private courtyard off the main courtyard display hill station (holiday house) architectural features, such as verandahs, pitched roofs, and carved bargeboards. An important Qutb Shahi nobleman, Ibn Khatun, (d.1583) lies buried within the Haveli premises. Much of Haveli has been saved and put to new uses: the Nizam Museum opened on 18 February 2000, and the Princess Esin Women's Educational Center was established in 1973. They occupy separate quarters in the vast complex.

Additional Reading

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Abd al-Majid Khan Mansion

Located in Purani Haveli.

2006

Photograph © Abbas Tyabji

Aiwan-i Aali

Located on the Moti Gali, Khilwat. Inside the main gate stands the magnificent palace structure built perhaps around the same time as the Chowmahalla Palace. In front of the palace, the courtyard has a cistern.

2000 Photograph © Rajeev Kathpalia

Sulaymani Bohras' Mansion

Located in Husaini Alam, the mansions belongs to the Sulaymani Bohra sect. It was built at the dawn of the twentieth century.

1960s Photograph © Omar Khalidi

Deori Fida Husain Khan

This deori was located in the Begum Bazaar area next to the deori of Dawlat Khan, the grandfather of Bahadur Yar Jang. It is especially notable due to its occupants. The Deori's owner was Fida Husain Khan, 1868–1907, grandfather of Zakir Husain, President of India, 1967–1969. Zakir Husain was born in this deori in 1897, though raised in U.P. The two-storied deori, before its demolition in the 1950s, contained a profusion of small domes.

Additional Reading

Yusuf Husain Khan, *Yadaon ki Duniya,* (Azamgarh: Darulmusannifin, 1967), p. 31.

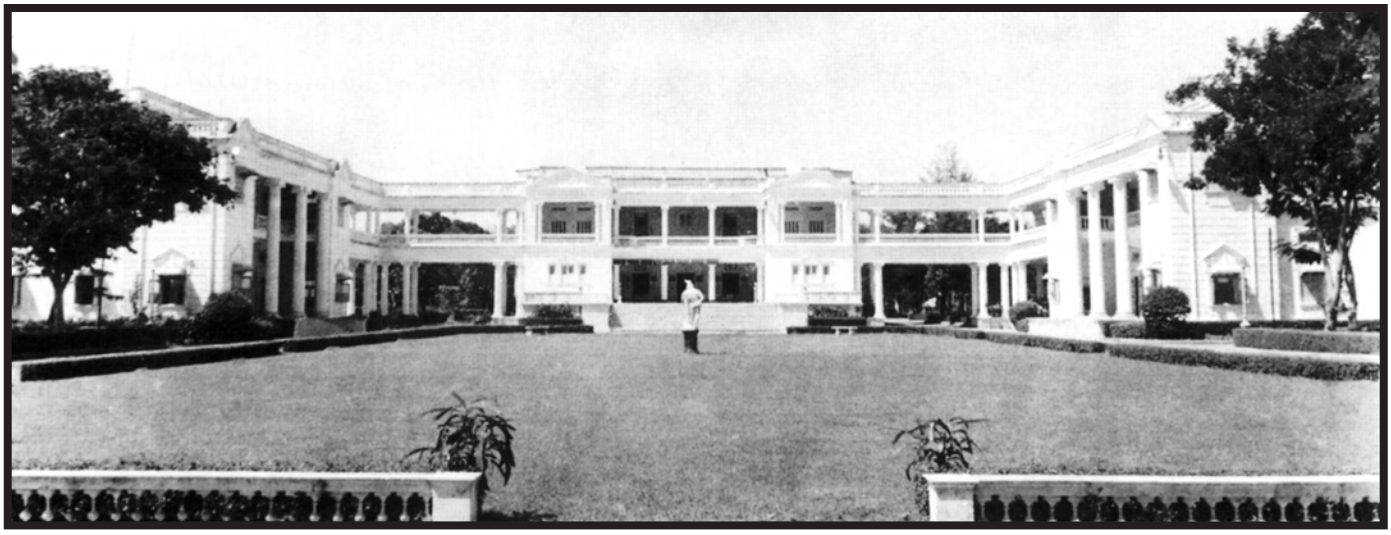
2006 Photograph © Abbas Tyabji

Deori Shah Yar al-Mulk

Also known as the deori of Shamshir Jang, this mansion is located in Yaqutpura. Belonging to a Shia nobleman, the palace complex developed through several generations from the early nineteenth century to the mid 1930s. In better shape relative to other mansions in the old city, the deori displays European features in its construction.

Additional Reading

Account of the family in Krishnaswamy Mudiraj, *Pictorial Hyderabad,* II (Hyderabad: Chandrakant Press, 1929), pp. 169–75; and in Samsam Shirazi, *Mushir-i Alam Directory,* (Hyderabad: The Author, 1939), pp. 396–400; numerous references in *The Chronology of Modern Hyderabad,* (Hyderabad: Central Records Office, 1954), p. 34, and also p. 198 of the Index.



1929

Photograph © M.A. Nayeem

Gyan Bagh Palace

Located in Pan Mandi, in the Begum Bazaar, this mansion belongs to a family of Gosain moneylenders. It is built in European style over extensive grounds, with a fountain in the center amidst a large garden. The most famous resident here was Raja Dhanrajgir, 1892–1988. The palace was the site of some of the episodes shown in the 1963 movie, *Mere Mahboob,* starring Rajendra Kumar and Sadhana.

Additional Reading

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2003

Photograph © D. Ravinder Reddy

Deori Bansilal

Located in Begum Bazaar, this deori belongs to the Marwari merchant family of Seth Sir Bansilal Pitti, who passed away in 1935.

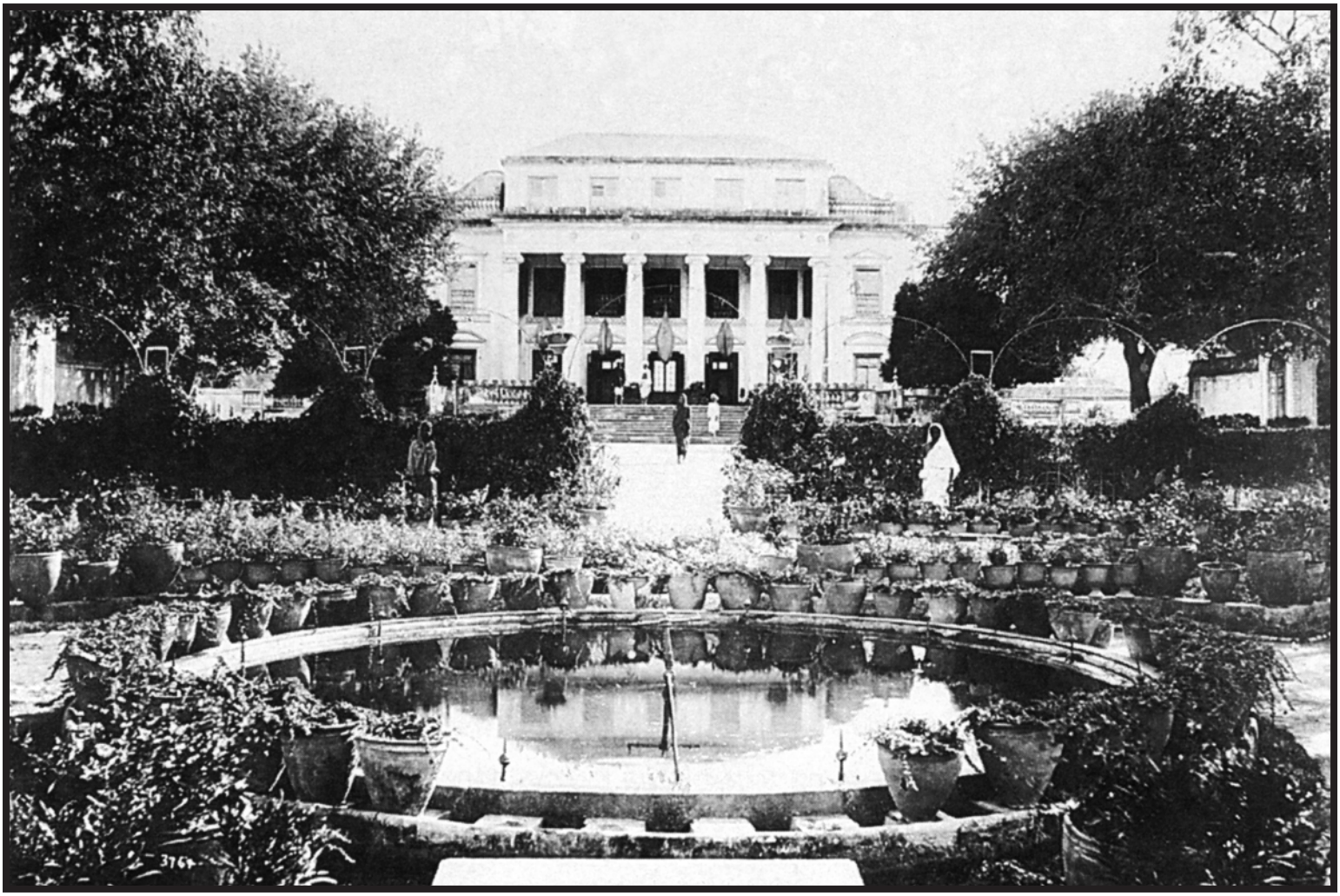
Additional Reading

Omar Khalidi, "Business Rajas: The Gujaratis, Gosains, and the Marwaris of Hyderabad," *Deccan Studies* 4, 1 (January–June 2006): pp. 49–79.

1990 Photograph © Suzanne Slesin and Stafford Cliff, Photograph by David Brittain

Bait al-Ghaws

Located in the Osman Gunj area toward Afzal Gunj, the façade of this house has three projected verandas in vernacular style. The first floor verandas each have pointed ornamented wooden roofs. As of the year 2008, it was being used for commercial, rather than residential purposes.



1890s

Photograph by Lala Deen Dayal (public domain)

Jahan Numa

Shams al-Umara built this palace allegorically meaning "Universe-like" or "World-like," in microcosm, where all creatures, human beings, animals, birds, and plants lived together. It was built in the late 1820s–1830s. The magnificence did not last. Over a century later, in the 1930s, it was a ruin. This, according to historian Manikrao Vitthalrao.

The palace stood at the end of a large courtyard-garden. A marble staircase led into a large drawing room displaying fancy woodwork and mirrors. The garden abounded in birds of every variety, especially cranes. J.D. Rees, visiting the palace in the 1880s found "no less than 200 deers" in the garden. Leopards, panthers and tigers nearly created a virtual zoo.

Additional Reading

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1890s

Photograph by Lala Deen Dayal (public domain)

Falak Numa Palace

Allegorically meaning "Heaven-like," Falak Numa is the most famous of all Hyderabadi palaces and one of the most magnificent built in nineteenth-century India. Falak Numa was so named in contrast to the other Paigah palace, Jahan Numa, which meant "World-like." It was designed by William Ward Marrett (1840–1903), representing the second in three generations of architects in the Nizam's Dominion. Sir Wiqar al-Umara, the Paigah nobleman, commissioned it in 1884.

Palladian in inspiration, its imposing Neo-Classical façade is raised high on a rusticated lower story. The central pediment wing has columns supplied with exuberantly fashioned Ionic and Corinthian capitals. Colonnades in curving symmetrical formation to either side lead to two cubical pedimented end wings, as quarters for Wiqar al-Umara's sons. Neo-Classical details in the palace can be seen in the cast-iron lamps that grace the external double staircase, the elegant cast-iron balconies of the verandah and the plasterwork doorway and window surrounds. The Italianate entrance lobby with its circular marble fountain and curving Roman benches is also quintessentially Neo-Classical. Murals illustrating Italianate landscapes adorn the walls. The staircase is lined with marble statuary of Classical inspiration. The vestibule leads into the waiting room, adjoining which are the Library and Council Chamber. Inside, the huge bedrooms, smoking room, billiard rooms are Victorian and French baroque. The second story of the palace has public rooms commanding a panoramic view of the city for miles on end. The formal, imposing banquet room is furnished in European taste and Persian carpets. Sir Wiqar al-Umara bestowed Falak Numa Palace upon Mahbub Ali Khan in 1896.

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1990s

Photograph © Pushkar Sohoni

Asmangarh Palace

Asmangarh, located in the Malakpet area, is a hilltop castle-like palace conceived by Asman Jah (1840–1898) and built in 1885. Given its location in the Paigah area for shikar, (hunting), the palace was also called shikar gah, or hunting lodge. An enormous gate in the shape of the Asaf Jahi royal turban adorns the entrance constructed circa 1925–1926. Since the 1980s, the Birla Archaeological Museum has occupied the palace.

Additional Reading

Manikrao Viththalrao, *Bustan-i Asafiya*, II, (Hyderabad: Shams al-Islam Press, 1909–1931), p. 577.

2005 Photograph © Abbas Tyabji

Paigah Palace

The Paigah Palace, located in Begumpet was built after Sir Wiqar al-Umara presented Falak Numa to Mahbub Ali Khan in 1896 and moved back to his city palace known as Deori Iqbaluddawla. He moved into the new palace upon the completion of some portions in 1898. This European-styled palace is spread over four acres. Its Neo-Classical façade, a grand portico with entablature, semi-circular arches, Corinthian columns, and deep-arcaded verandahs mark this palace. The ground floor and first floor's high ceilings—22 and 26 foot respectively, is striking, as are its spacious 20 rooms. The Madras terrace roof and large wooden doors with beautiful inlay work enhance the beauty of this palace. In 1981 Hyderabad Urban Development Authority's (HUDA) office occupied the palace until 2008, when the United States Consulate-General moved in.

Additional Reading

Hasan Yar Jang, *Tarikh-i Khandan-i Paigah,* (Karachi: The Author, 1980).

2008

Photograph © Sanjeeva Kumar

Vilayat Manzil

One of the Paigah palaces. After a successful foray into real estate with landmark ventures being built in the twin cities of Hyderabad and Secunderabad, the chairman of the business group of Y. Rajeev Reddy acquired one portion of Vilayat Manzil in 1989 and converted it into the present Country Club. The portion remaining with Paigan family of Nawab Bashir Yar Fang retains the name Vilayat Manzil.

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http://www.countryvacationsindia.com

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Viqar Manzil

Overlooking Husain Sagar, and located in Prakashnagar, this is where Sir Wiqar al-Umara spent the last years of his life. The Palace is now in ruins. It was the home of his Parsi wife, Dr. Gul Vicaji, renamed Nur Jahan who died in 1931.

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Hasan Yar Jang, *Tarikh-i Khandan-i Paigah,* (Karachi: The Author, 1980); Harriett Ronken Lynton & Mohini Rajan, *Days of the Beloved,* (Berkeley: University of California Press, 1974), pp. 100, 103–104.

1996

Photograph © Thomas Lüettge

Aiwan-i Begumpet Palace

Known originally as Aiwan-i Begumpet, and built by Sir Wiqar al-Umara in1880, it is one of the seven Paigah palaces located in Begumpet. Standing in an expansive courtyard, the palace is characterized by large verandahs and halls. In 2008, it was divided into two portions, Deori Nazir Nawaz Jang (d.1985) and Chiran Fort Club.

Additional Reading and Sources

Interview with Faiz Khan, Hyderabad 7 November 2008.

1890s Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898) (public domain)

Bashir Bagh Palace

One of the many titles of Asman Jah was "Bashiruddawlah" hence the origin of the palace's name. He also built the palaces of Khana Bagh in the old city as well as the Asman Garh in the Malakpet area. Asman Jah pioneered the building of palaces outside the old city in the new suburbs near the Husain Sagar Lake and beyond. This was circa the late nineteenth/early twentieth century.

He built this palace overlooking the lake in 1880 after purchasing an existing garden belonging to an Arab jamadar Hasan bin Mushin.

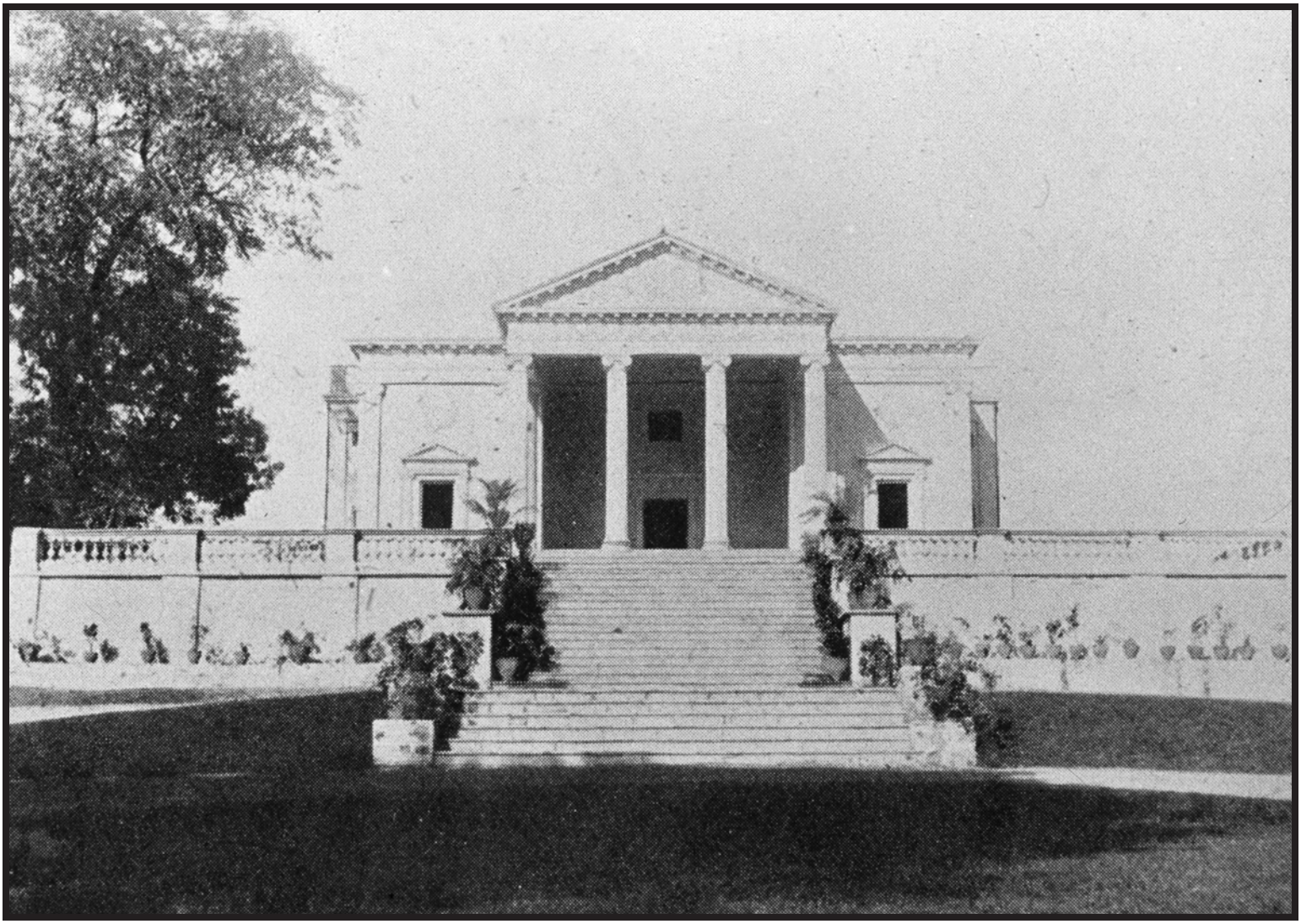
> The approach to the palace is from the Secunderabad road, through a handsome, semicircular entrance gate, built in Italian style. The carriage drive passes between prettily laid out flower gardens, in the center of which is a large stone fountain. Passing through a verandah paved with Minton tiles, the reception room, which in its decorations exhibits a true artistic taste, is entered.

Lavishly furnished and draped, all the dining rooms, a billiard room, various sleeping apartments, and an upper story sitting room with a fine view of the Husain Sagar enhanced the grandeur of the palace. A home theater, (complete with women's gallery) entertained this premier Paigah family. A swimming pool, Turkish baths, tennis courts, Japanese teahouses, and a botanical garden made this a most lavish palace for its day. J.D. Rees, a British writer, called the palace "a villa in the Italian style."

With the abolition of the jagirs in 1949, the income of the owners, the descendants of Asman Jah, dried up. The palace was abandoned, its lands parceled out, and portions sold to various buyers during 1963 and 1964. Sadly, no trace of the palace itself was left by 1970; by the year 2008, only the palace mosque survives.

Additional Reading and Sources

A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), pp. 200–202; J.D. Rees, H.R.H. *The Duke of Clarence and Avondale in Southern India,* (London: Trench, Trubner, 1891); Manikrao Viththalrao, *Bustan-i Asafiya,* II, (Hyderabad: Shams al-Islam Press, 1909–1931), p. 577; interview with Bashir Yar Jang, 15 December 2005.



1936

Photograph © City Improvement Board, Hyderabad

Bashir Bagh Guest House

This building is located on a high terrace off of Bashir Bagh Road. It may have been an outer extension of the then nearby, but now demolished Bashir Bagh Palace. Built in a European fashion, the foyer has two Ionic pillars, leading onto a verandah. The building fell into disuse then was restored as a guesthouse in the 1930s by the City Improvement Board. Since the 1950s, it has held the offices of Jagir Administration, *Andhra Patrika.* As of 2006, it housed the Lok Ayukta office.

Additional Reading

B.S. Townroe, "Town Planning: An Indian Example," *Asiatic Review* 30, (1934): 624–636; picture and references, Plate VIII.

2008 Photograph © Sanjeeva Kumar

Bashir Bagh Outhouse

Built in 1890 as the outbuilding, mansion-like in itself, for the upkeep of Bashir Bagh Palace, the City Improvement Board occupied this building from the 1900s to the 1940s, as indicated by the plaque to the left of the entrance. From 1958–2003, it housed the Gandhi Medical College. The building has Mughal and Rajasthani windows.

Additional Reading

K. Venkateshwerlu, "Chequered past" *The Hindu* 2 November 2004, posted on http://www.hindu.com/thehindu/mp/2004/02/11/stories/2004021100220300.htm.

1890s

Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898) (public domain)

Rahat Manzil

The mansion was located in Khayriyatabad. In 1885, Mahbub Ali Khan presented it to Sir Afsar al-Mulk (1850–1931) as a gift. The new owner renamed it as Rahat Manzil, and expanded it over the years. This mansion—resembling a Swiss chalet—was demolished portion by portion in the 1950s.

Additional Reading

Afsar al-Mulk, *Sawanih-i Afsari,* (Hyderabad, n.d.), pp. 229–230; A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), pp. 204–205.

2008

Photograph © Sanjeeva Kumar

Raushan Manzil

Located on the road from Nizam Club to the AP State Secretariat, the mansion was built in 1915 by a Parsi family. Muhammad Yar Jang (d.1942), Subahdar of Warangal purchased the mansion in 1920s from the original owner. In the 1950s, the mansion was partly sold and divided in the family, some of whom still live on the property.

Additional Reading and Sources

Pasha Begum Sufi, *Hamari Zindagi,* (Karachi: Iwan-i Urdu, 1973), pp. 57, 60. Interview with Anwar Sufi, Tampa, Florida, September 17, 2008.

2003 Photograph © M. Vedakumar

Saifabad Palace

Mahbub Ali Khan (b.1869) lived in numerous palaces over the course of his lifespan of 52 years (d.1911). His residences include at least eight: Falak Numa, Purani Haveli, Sardar Mahal, Sardar Villa, (near the Malakpet racecourse, now turned into an MCH office) Sururnagar Palace, and Saifabad Palace. This last palace was built in 1885. In the early twentieth century, the palace's ownership was transferred to the state.

The remains of the palace survive as the State government's Secretariat's "G Bloc" and has, as a dominant feature, an impressive iron gateway. The European-styled palace features grand semi-circular arches, an imposing arched portico, Corinthian columns, and notably high ceilings in its many rooms. The ornate staircase of the palace is an indication of its former royal ownership. In early 2003, the government decided to have it demolished, but was held back by a court order when conservationists intervened to save it.

Additional Reading and Sources

Earliest picture found in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 199; St. Nihal Singh, *The Nizam and the British Empire,* (Hyderabad, 1923), pp. 91, 110; the palace was converted into offices as early as 1910, see *Murray's Handbook to India, Burma and Ceylon,* 8th edition, (London: Murray, 1911) p. 379a. Manikrao Viththalrao, *Bustan-i Asafiya,* II, (Hyderabad: Shams al-Islam Press, 1909–1931), p. 658; Muhammad Akbar Ali, *Safar-i Shahana,* (Hyderabad: Sahifa, 1934), p. 91. On Sardar Villa, *see* Satguru Prasad, *Farkhunda-yi Bunyad-i Hyderabad,* (Hyderabad: Telugu-Urdu Academy, 1964), p. 84. K. Venkateshwarlu, "Secretariat Block May Be Spared," *The Hindu* 21 February 2005, posted on http://www.hinduonnet.com/2005/02/21/stories/2005022104790400.htm: K. Venkateshwarlu, "Why Not Save Secretariat Building," *The Hindu* 02 November 2003, posted on http://www.hinduonnet.com/2003/11/02/stories/2003110202470500.htm

1930s

Photograph © Acharya Arvind

Hill Fort Palace

Sir Nizamat Jang (1871–1951), a government official, poet, scholar and Anglophile built a palace modeled after medieval English castles on a high elevation in the Naubat Pahad area. Built in 1923, the palace became the official residence of Prince Muazzam Jah (1907–87) the heir-presumptive to the Nizam in early 1930s. The palace has 40 rooms, three large banquet halls and a swimming pool. The Prince lived in the palace at least until 1953, when he was forced out by the government. The palace then became the Ritz Hotel until it closed in 1997. Plans to convert the palace into a heritage hotel are yet (as of the year 2008) to materialize.

Additional Reading

Zahir Ahmed, *Life's Yesterdays,* (Bombay: Thacker & Co., 1945), pp. 65–66; Sidq Jaysi, *Darbar-i Durbar,* (Lucknow, 1961?); English translation erroneously titled *The Nocturnal Court,* by Narendra Luther, (New Delhi: Oxford University Press, 2004); and the same author's "The Biography of a Heritage Building," *INTACH Heritage Annual* (1997), pp. 41–42; "Castle May Be Home No More," *The New York Times* 28 September 1953.

1890s Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898) (public domain)

Shapurwadi Mansion

The Mansion belonged to Shapurjee Eduljee Chenoi (d.1913). Now demolished, the following account by Campbell gives us an idea of its splendor.

> Facing the Husain Sagar Lake, on the Saifabad road, to the northwest of the Black Rocks, is a most charming villa called Shapurwadi. It was built in the Victorian period of 1879–1880 by its present owner and occupant, Shapurjee Eduljee Chenoi, Esq. Secretary to…Sir Khurshid Jah Bahadur. It nestles under the shadow of the great rocks in a very prettily laid out garden smiling with flowers and verdant with shrubs and palm trees. The villa is a very handsome one-storied building, divided into two parts and connected by a verandah. The portion consists of residential quarters, while to the right is a spacious ballroom with supper and other rooms attached. The main building is entered through a large portico supported by a number of Grecian columns, and then the reception room is reached. This is a lofty, imposing hall paved with Minton tiles imported direct for the purpose. The walls are painted a pretty shade of eau-de-nil [a pale yellowish green color], and this color forms a suitable background to the many works of art and handsome mirrors with which the walls are hung. The room is tastefully furnished, and a large number of chandeliers are suspended from the lofty roof. Beyond is a cozy looking dining room fitted in modern style, and containing a number of family portraits. On the right of the reception room is a comfortably appointed billiard room, where will be found an excellent portrait in oils of the owner, painted some twenty years ago, and beyond is the verandah, which leads to the ballroom, which

Shapurwadi Mansion
(continued)

has a separate entrance, and is approached by a stately flight of steps from the garden. To the north and south of this are reception, supper, and other rooms, while to the east is the ballroom, these forming three sides of a square, around which is a pretty iron covered verandah, supported by graceful iron arches and decorated iron pillars. The ballroom itself is a spacious apartment, paved with Minton tiles; the walls are embellished in a most lavish style and hung with works of art; and the room is arched on both sides in Grecian style, forming a large hall in the center, with a small one on either side. The hall to the south is fitted up as a comfortable sitting room and reading room, while the one to the north is intended to form a long supper room. The whole has very pleasing effect, and, when prepared for a ball or a party, with hundreds of candles in the sparkling chandeliers, and a number of hanging and wall lamps blazing with lights, it forms an ideal fairy scene.

Nothing remains of this fabulous mansion (as of 2008) consequent to its changes of ownership. It was sold to the family of Raja of Wanaparti in the 1960s. The family turned it into a hotel—the Hotel Sarovar—then later demolished some of it and turned other parts into a school.

Additional Reading

A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), pp. 202–203; Manikrao Viththalrao, *Bustan-i Asafiya,* II, (Hyderabad: Shams al-Islam Press, (1909–1931), pp. 389–390.

Faridunji's Mansion

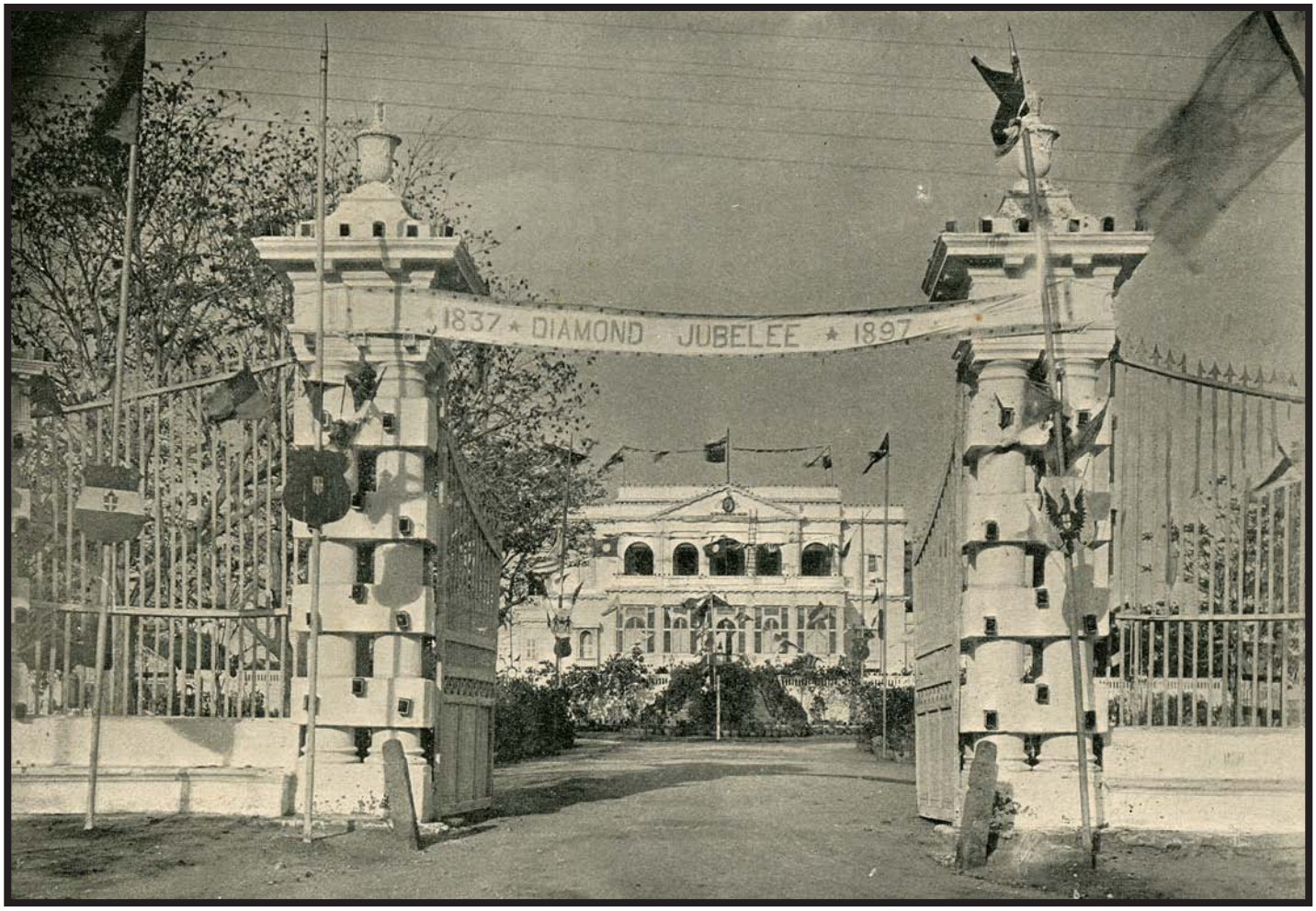
This mansion was located adjacent to the Shapurwadi mansion and owned by a fellow Parsi, Faridunji Jamshidji (1849–1928). Faridunji Jamshidji was a civil servant who eventually became the president (1922–1923) of the Nizam's Executive Council. According to Campbell, his

> residence has more the appearance of an English country villa than an Eastern dwelling, standing as it does, in a most charming garden, which is always kept bright with flowers, while the inside of the house is a poem of refinement and taste, Mr. Faridunji's artistic disposition having stamped itself upon his handsome and comfortable drawing room and over the whole house. The drawing room is a veritable museum of costly and rare curios, most tastefully disposed, and the elegant but homely manner in which the house has been furnished shows a refined combination of Western comfort and Eastern lavishness of expenditure not often seen.

Remarkably, contrary to Parsi custom, Faridunji Jamshidji was buried in the mansion's backyard, which was unusual.

Additional Reading

A.C.Campbell, *Glimpses of the Nizam's Dominions,* (Bombay:C.B. Burrows, 1898), pp. 202, 205; Manikrao Viththalrao, *Bustan-i Asafiya,* VI, (Hyderabad: Shams al-Islam Press, 1909–1931), pp. 427–28.



1897 Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898)

Pestonji ki Kothi

A number of Parsi mercantile families moved to Hyderabad in the teens of the nineteenth century. Among them were the brothers Vicaji Meherji (1781–1853) and Pestonji Meherji (1799–1854) of Thana. They collected the tax revenue of Berar.

The brothers left behind two famous mansions, each of which has a storied history with various owners succeeding one another. One was the mansion on Abids, Gun Foundry known in the mid nineteenth century as Pestonji's Kothi after the owner's name. This was a huge European-styled mansion built in 1825. "It is a large building standing well back from the main road, erected on an immense stone basement. The walls which surround the grounds are 20 feet high and of great thickness. Their erection alone is said to have cost a lakh of rupees." In the late nineteenth through the early twentieth century, it was sold and became known as Muhsin al-Mulk's Kothi. Muhsin al al-Mulk (1837–1907) was a top official in the government administration. For a while it was the office of the Public Works Department (PWD).

Subsequently, the mansion became the property of Naorozji Bapuji Vicaji, a relation of the senior Vicaji, who turned it into a hotel. Vicaji's Hotel was the foremost hotel in Hyderabad through the 1940s and 1950s, when it was sold to a Punjabi businessman who renamed it as the Three Aces Hotel and Bar. In the 1980s, this landmark mansion was demolished.

2008 Photograph © Sanjeeva Kumar

Pestonji ki Kothi
(continued)

The other Pestonji mansion is located in the Sultan Bazaar. When sold to Pratapgir of Gosain family (who died in 1963) it came to be known as Pratapgirji ki Kothi. Two years after his death, the Kothi was adapted for reuse as a government-run hospital specializing in treatment of the ear, nose, and throat. This also is a mansion styled in the European manner, with pillared frontage.

Additional Reading

Syed Hossain Bilgrami & Charles Wilmott, *Historical and Descriptive Sketch of H.H. The Nizam's Dominions,* II (Bombay: The Times of India Steam Press, 1884), p. 593; A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 189; Manikrao Viththalrao, *Bustan-i Asafiya,* II, (Hyderabad: Shams al-Islam Press, 1909–1931), p. 673; Omar Khalidi, " Business Rajas: The Gujaratis, Gosains, and the Marwaris of Hyderabad," *Deccan Studies* 4, 1 (January–June 2006): pp. 49–79; another picture of the demolished mansion available in "Viccajee, Naorozjee Bapujee," pp. 780–783, in *Who's Who in India,* edited by Thomas Peters (Poona: Sun Publishing House, 1936).

2008 Photograph © Sanjeeva Kumar

Deori Imad Jang

Located in the Gun Foundry area, Imad Jang, (d.1920) built this European-style mansion between 1890 and 1895. He was a commissioner of police in the early twentieth century. Surmounting a high pediment, the mansion's European façade is marked by large Ionic columns, a motif common in Hyderabad. Semi-circular windows adorn the drawing room of the mansion. This Deori housed the College of Fine Arts from the 1950s until 1967.

Additional Reading

Sayyid Qaysar Naqwi, "Imad Jang Marhum," *Siyasat* 28 February 2000, p. 2; A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 83.

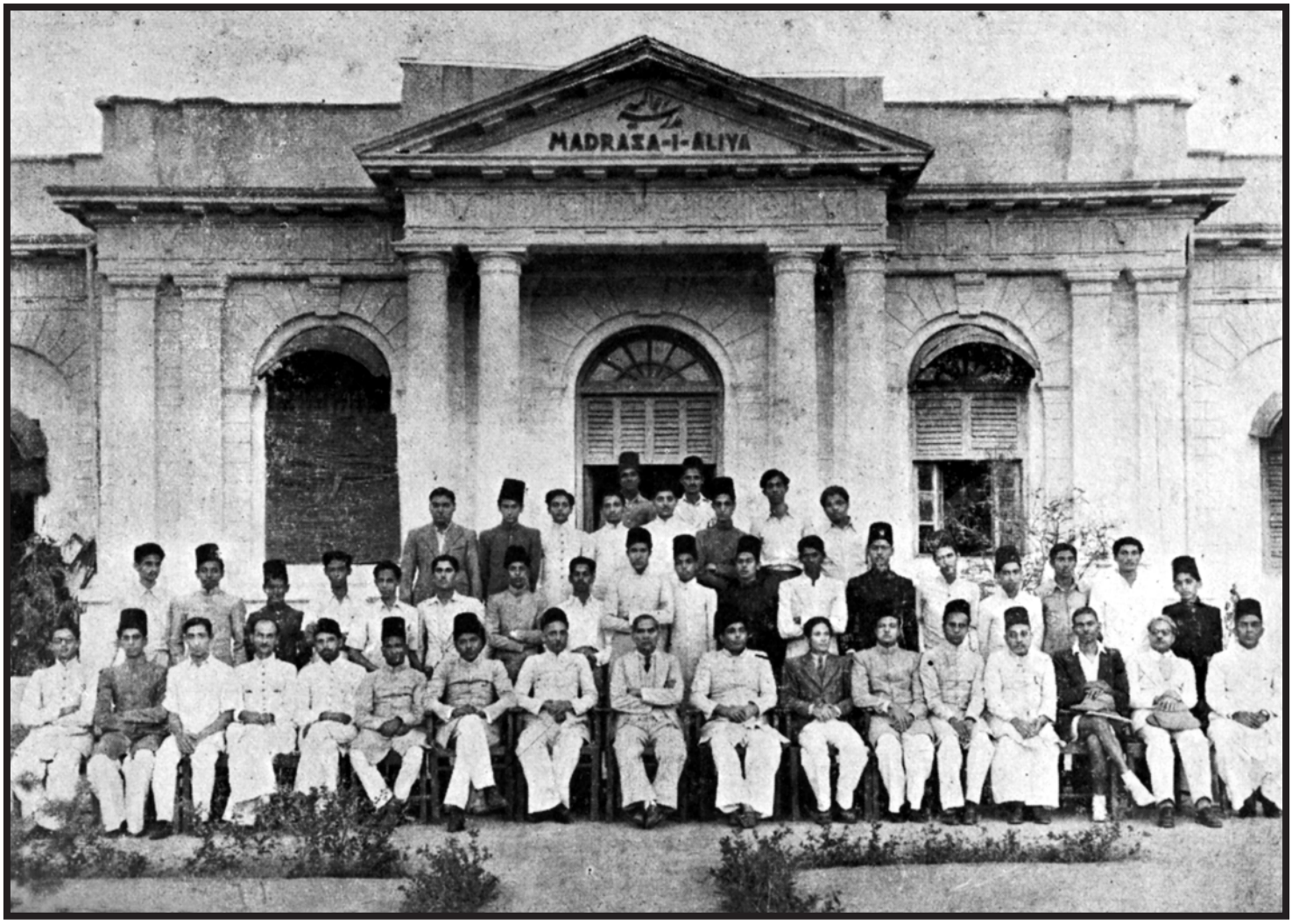
1990 Photograph © M.A. Nayeem

Asad Bagh, aka Nizam College

Originally a mansion of Asad Ali Khan, entitled Fakhr al-Mulk (1860–1934) this, the oldest college in Hyderabad, is located in the Gun Foundry. Established in 1887, the college moved into the two-storied mansion of large arched entrances, and stood amidst a garden (Bagh) between 1911 and 1914. Originally, the building was spread over twenty acres. Until 1949, Nizam College also included the school called Madarsah-i Aliya. The Madarsah-i Aliya's building later on housed the College's Mathematics Department. In 1999, the College demolished the historic, purpose-built Madarsah-i Aliya. The College Principal was ignorant of the Madarsa's status as a heritage building.

Additional Reading

M. Abdur Rahman Khan, *My Life and Experiences,* (Hyderabad: Krishnavas International, 1951), p. 150; *Souvenir Aliya 100th Anniversary, 1872–1972,* (Hyderabad: Aliya Junior College, 1972).



1880s

Photograph by Lala Deen Dayal

Asad Bagh, aka Madarsah-i Aliya

One of the earliest schools established for the children of nobility was Madarsah-i Aliya. It was first located in the Rumbold's Kothi, the mansion of a British businessman in King Kothi area, then it moved to a portion of Asad Bagh, belonging to Fakhr al-Mulk (1860–1934). In 1949 the Madarsah moved to the Zulqadar Jang Mansion, where it is still located as of 2008.

Additional Reading

Horace Rumbold, *Final Recollections of a Diplomatist,* (London: Edward Arnold, 1905), p. 142; *Souvenir, Aliya Centenary, 1872–1972,* (Hyderabad: Madarsah-i Aliya, 1972); "Aliya ki Kahani, Muazzam Husain ki Zabani," *Siyasat* (5 January 2003), p. 3; *Madarsah-i Aliya Class of '49 Souvenir*, Hyderabad, 1949.

1978

Photograph © Usama Khalidi

Zulqadr Jang Mansion, aka Madarsah-i Aliya

Located in the Abids and the Gun Foundry area, this was the elite school of Hyderabad until the 1960s. Founded in 1872, Madarsah-i Aliya was first located in Rumbold's Kothi (demolished in the 1950s) facing King Kothi; then it moved to a location within what was Nizam College at the turn of the twentieth century; finally in 1949 it moved into the mansion belonging to Zulqadr Jang, (d.1951) a high government official. This mansion with its massive portico was built in the European style at the turn of the twentieth century.

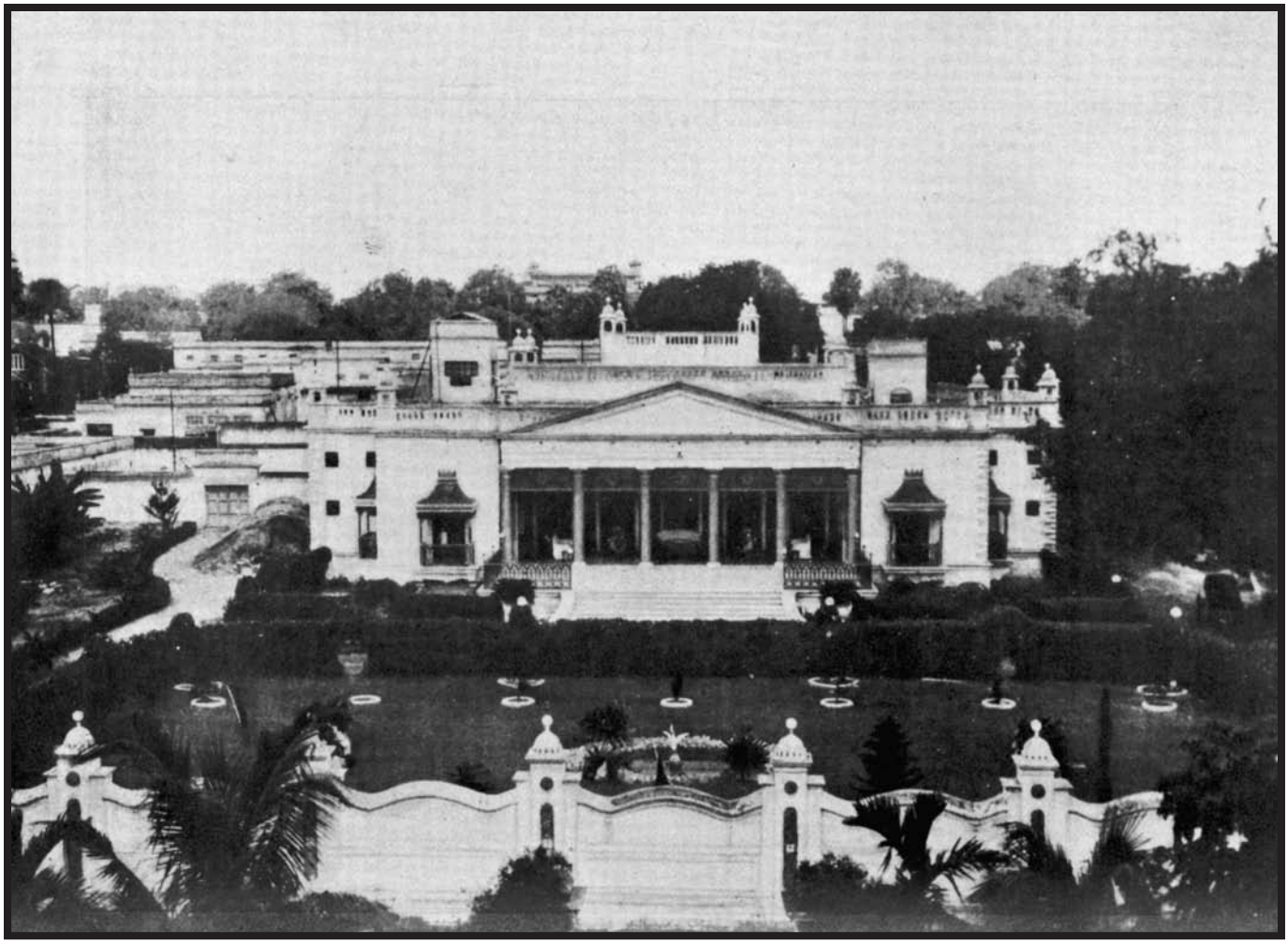
Additional Reading

Souvenir, Aliya Centenary, 1872–1972, (Hyderabad: Madarsah-i Aliya, 1972).

2008 Photograph © Sanjeeva Kumar

Muqarrab Jang Mansion, aka Directorate of Industries

Located in Kucha-yi Muqarrab Jang in the Chiragh Ali Lane, this mansion belonged to Nawab Muqarrab Jang, Accountant General in 1887, and Subahdar of Awrangabad in 1873. This European-style mansion now houses the Directorate of Industries as of 2008.



1929 Photograph © Krishnaswamy Mudiraj

Kashana-yi Ishrat

This is a mansion built in the imitation of the British Residency, with four Ionic pillars in the front and the roof topped by a pediment. It was located directly in front of the St. George's Grammar School. The owner was Nawab Hadi Ali Khan.

Additional Reading

Krishnaswamy Mudiraj, *Pictorial Hyderabad*, II (Hyderabad: Chandrakant Press, 1929), pp. 176A–176B.

2006

Photograph © Abbas Tyabji

Sayyid Abd al-Rahim's Mansion, aka Ravi Bar

Located on the street connecting the Urdu Gali Road to Troop Bazaar Road. Sayyid Abdurrahim, a minister in the short period of 1947–1948 owned it, but since it has changed hands. From the 1950s to early 2000s, it was adapted for reuse as a bar that served liquor. The two-storied mansion with trefoil arches showed European influence. It was demolished early 2000s.

1986 Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

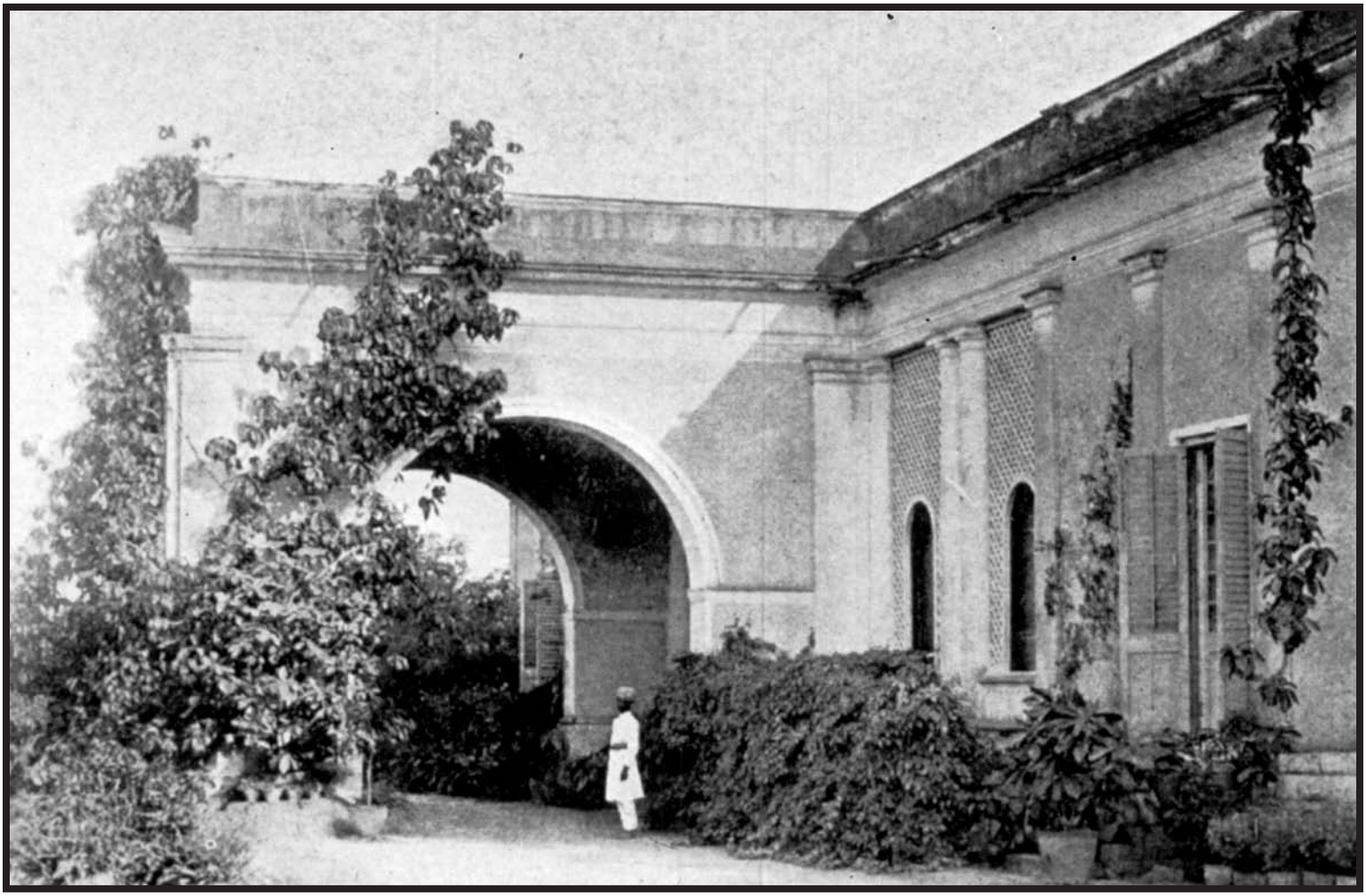
King Kothi

The King Kothi refers to a three-palace complex consisting of Nazri Bagh, Osman Mansion and King Kothi. The palaces were originally spread over 21 acres as the prime residence of Osman Ali Khan, the last reigning Nizam where he moved in 1914. The Osman Mansion was demolished between 1985 and 1990, the King Kothi converted into a hospital, and Nazri Bagh remains empty.

Large arched entrances and columns, intricate woodwork on canopied windows, and high-ceilinged drawing rooms marked the palaces, built in the late nineteenth century. Osman Mansion's façade displayed the distinctive Asaf Jahi *dastar*, a royal turban and related stucco decoration. The first known owner of King Kothi was a jamadar and military officer, Muhammad Kamal Khan. Evidently Kamal Khan was an avid traveler, having visited most parts of India and Europe. Exposed to cultures beyond his own, he built "a western style home," and inscribed his initials KK on an iron grill of the mansion; when ownership changed, the mansion was conveniently called King Kothi!

Additional Reading and Sources

Earliest picture found in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 189 and a photo of its earliest owner in the same book on p. 368; St. Nihal Singh, *The Nizam and the British Empire,* (Hyderabad, 1923), p. 85; biographical sketch of Kamal Khan in Ghulam Samdani Khan Gawhar, *Tuzuk-i Mahbubiya,* II, pp. 367–368, (Hyderabad: Afzal al-Matabay, 1902); Manikrao Viththalrao, *Bustan-i Asafiya,* II, (Hyderabad: Shams al-Islam Press, 1909–1931), p. 490. Interview, Sushil Kumar, IAS (Retd.) 17 April 2007.



1890s

Photograph from *Glimpses of the Nizam's Dominion*, by Claude Campbell, (Bombay, 1898) (public domain)

Gough Bungalow

Located in the King Kothi area, Maj. Percy Bloomfield Patton Gough (1846–1903) built this large dwelling in the late nineteenth century. Calling it a bungalow was a vast understatement and recalls to mind the mansions built in Newport, Rhode Island, that the newly wealthy dubbed "cottages." Gough was the Military Secretary in the Nizam's administration. Built in European style, it was demolished in the 1960s.

Additional Reading and Sources

A note on Gough's biography and picture of the mansion in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), pp. 70–71, 189. Email from a descendant, Bette Kosmolak, Victoria, BC, Canada, dated 13 November, 1999.

Panj Mahalla

Located in Lingampally, Panj Mahalla is a mansion belonging to a Nawab of Machlibandar. The whole estate may have contained as many as five separate mansions, thence giving us panj, or five, mahalla.

Additional Reading

Earliest picture found in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 231.

2008

Photograph © Sanjeeva Kumar

Parwarish Bagh

Located in Lingampally, this mansion is named after Parwarishunnisa Begum, (1840–1898) sister of Mahbub Ali Khan, and a wife of Asman Jah. The façade has a series of semi-circular doors and lantern-like parapets on the roof in the European style.

2008 Photograph © Sanjeeva Kumar

Reddy Hostel

This building was originally used for another purpose and was purchased in 1917 for housing the Reddy students studying in the city. Behind the project was Raja Bahadur Venkata Rama Reddy (1872–1954), a Kotwal, or Commissioner of Police. This two-storied building was located in Ramkot and accommodated 150 students. A library, hospital, and more rooms were built in the 1930s, changing its overall appearance. In October 2008, the hostel was demolished.

Additional Reading

Survaram Pratapa Reddy, tr. From Telugu by Ananda Rao Thota, *Life of Raja Bahadur Venkatarama Reddy,* (Hyderabad: RBVRR Centenary Celebrations Committee, 1972), pp. 60–63.

2008 Photograph © Sanjeeva Kumar

Golden Threshold

The home of poet, socialite, and politician Sarojini Naidu (1879–1949) and her less-famous husband, Dr Govindrajulu Naidu. Located on Nampally Station Road, this charming mansion, its most notable feature an arcaded verandah, is named after Sarojini Naidu's 1905 collection of poems called *Golden Threshold*. The poem's publication may have coincided with the year of its building. Seventy years after that event (as of 1975), the mansion housed an office of the Central University of Hyderabad.

2002 Photograph © Sajjad Shahid

Adil Alan Mansion

Located in Nampally Station Road, this Indo-European style bungalow was built between 1915 and 1920 and at one time belonged to the Rani of Gadwal. It had a massive portico, a classical façade punctuated with semicircular arches and windows with overhanging sunshades. The mansion's veranda collapsed in the heavy rains of September 2001. In 2003, the State government deleted the mansion from the list of heritage buildings.

Additional Reading

K. Venkateshwarlu, "Two More Landmarks to Bite Dust," *The Hindu* 23 September 2003, posted on http://www.hinduonnet.com/2003/09/23/stories/2003092310760300.htm

1986 Photograph © Omar Khalidi

Uma Bagh

Located off Nampally Station Road, the Raya of Domakonda Samasthan built the mansion in the 1920s. It was originally spread over 8 acres. In 1978, the Domakonda family sold it to a new owner who turned it into a function hall.

Additional Reading and Sources

Interview with K. Umapati Rao, IAS (Retd.) Hyderabad, 7 November 2008.

2008 Photograph © Sanjeeva Kumar

Ali Manzil

Located off Nampally Station Road, close to Khan Latif Khan Plaza. It was built in 1945 and owned by Sulaymani Bohra Trust as of 2008.

2008 Photograph © Sanjeeva Kumar

Bait al-Ashraf

To the north of Nilufer Hospital in the Red Hills area is the two-storied house belonging originally to the Chamarettes, an Anglo-Indian family. Sayyid Ijaz Husain (d.1928) bought the house from the Chamarettes and named it Bait al-Ashraf after his wife Ashraf al-Nisaa. Built on an elevated platform in a European form, its façade is marked by three lofty columns. The entrance is reached by a wide flight of steps. In 2008, it functions as a wedding hall.

Additional Reading and Sources

Interview with Capt. S.A. Hadi, Hyderabad, 6 November 2008.

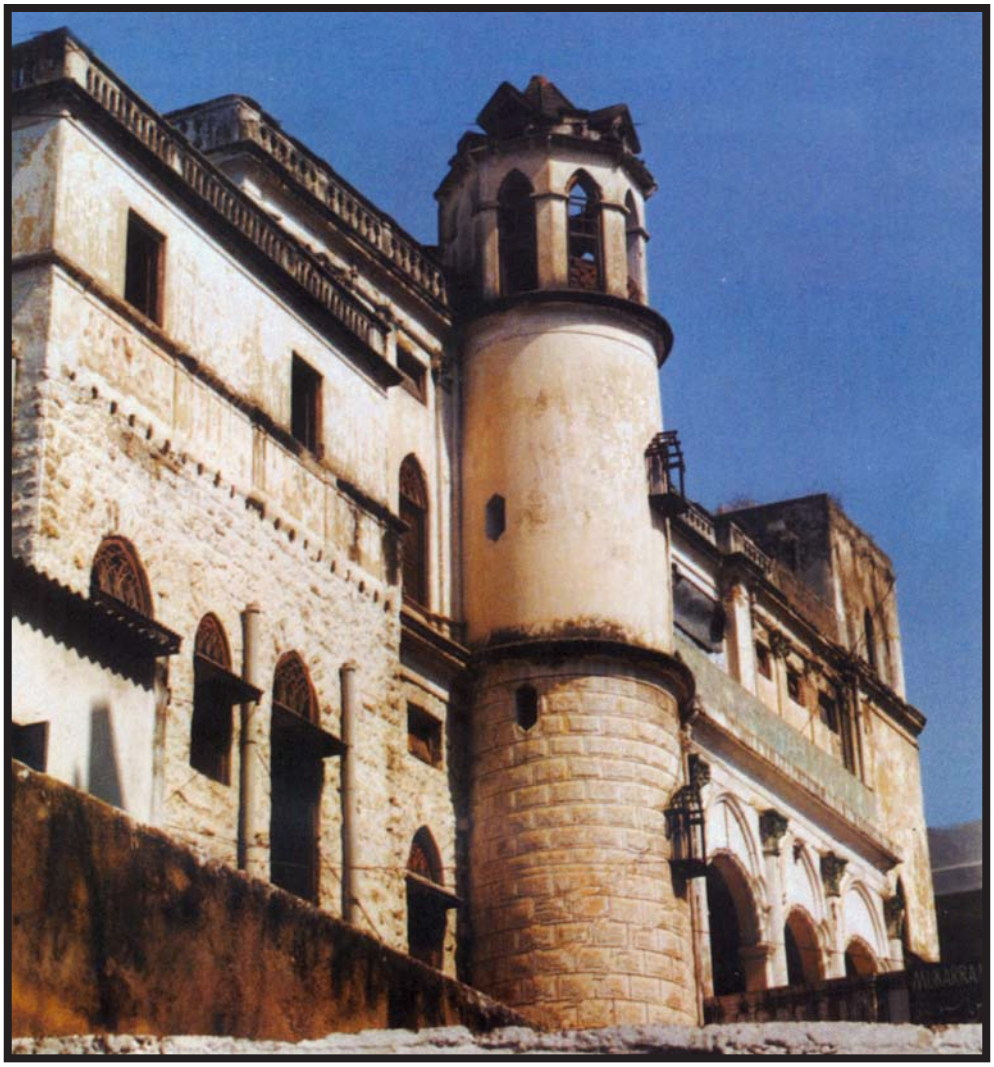
2008 Photograph © Sanjeeva Kumar

Khusro Manzil

Located in the A.C. Guards area, this mansion belongs to the family of Afsar al-Mulk (1850–1931), who also built the Rahat Manzil. This European-styled mansion's set of huge entrance columns is its most prominent feature. The façade is marked by a raised emblem. It was built in 1920.

Additional Reading and Sources

Interview with Architect Muhammad Mukhtar Khalil, whose family owned the mansion, Kuwait, 22 January 2007.



2005 Photograph © Abbas Tyabji

Mumtaz Mansion, aka Asman Mahal

Located on Lakdi ka Pul Road, Asman Mahal is a misnomer for the Mumtaz Mansion built by Mumtaz Yaruddawlah in 1911.

Mumtaz Yaruddawlah (1862–1944), was a son-in-law of Maj. Gen. Afsar al-Mulk. Khwaja Ahmad Abbas shot his film *Asman Mahal* in this mansion in 1965, hence the popular name. In early 1970, the Mukarram Jah Trust purchased the building and turned it into a student hostel. The mansion, which is entered through a large portico, has large rooms and turrets.

Additional Reading

Kalimullah, "Nawab Mumtaz Yaruddawlah," pp. 17–21, in *Asafiya High School Souvenir,* (Hyderabad: Mumtaz Yaruddawlah Waqf, 2001); M. Abdur Rahman Khan, *My Life and Experiences,* (Hyderabad: Krishnavas International, 1951).

1986 Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Gulistan, aka Liyaqat Manzil

A large mansion located in the Lakdi ka Pul area, this mansion was originally built in the 1920s, then known after its owner Liyaqat Jang as Liyaqat Manzi. It apparently changed hands later on and renamed as Gulistan by Bandeh Ali Khan (d.1989), son-in-law of Nawab Inayat Jang. The mansion was gradually demolished beginning 2000, nothing was left by November 2008.

Additional Reading and Sources

Interview with Syed Murtaza Husain, Warren, Ohio, 10 October 2008.

2001

Photograph © Omar Khalidi

Nafis Manzil

Located in the A.C. Guards area, Maj. Gen. Qadir Yar Jang (1880–1954), built and named this mansion after his daughter Nafis Begum. Qadir Yar Jang was a commander-in-chief of Hyderabad State Force. Spread over 6,000 square yards, it was built in European style. The spaces within the house flowed into each other. The windows had wooden chajjas with small fascia boards. The house was demolished in late 2005.

Additional Reading and Sources

Kiran Keswani, "Vanishing Vernacular Vocabulary," *Architecture+Design 23*, 6 (June 2006), pp. 44–47. Interview with Qadir Yar Jang's daughter, and son-in-law, Fahmida and Aftab Khan, respectively, Montreal, Canada, 14 November 2007.

1998

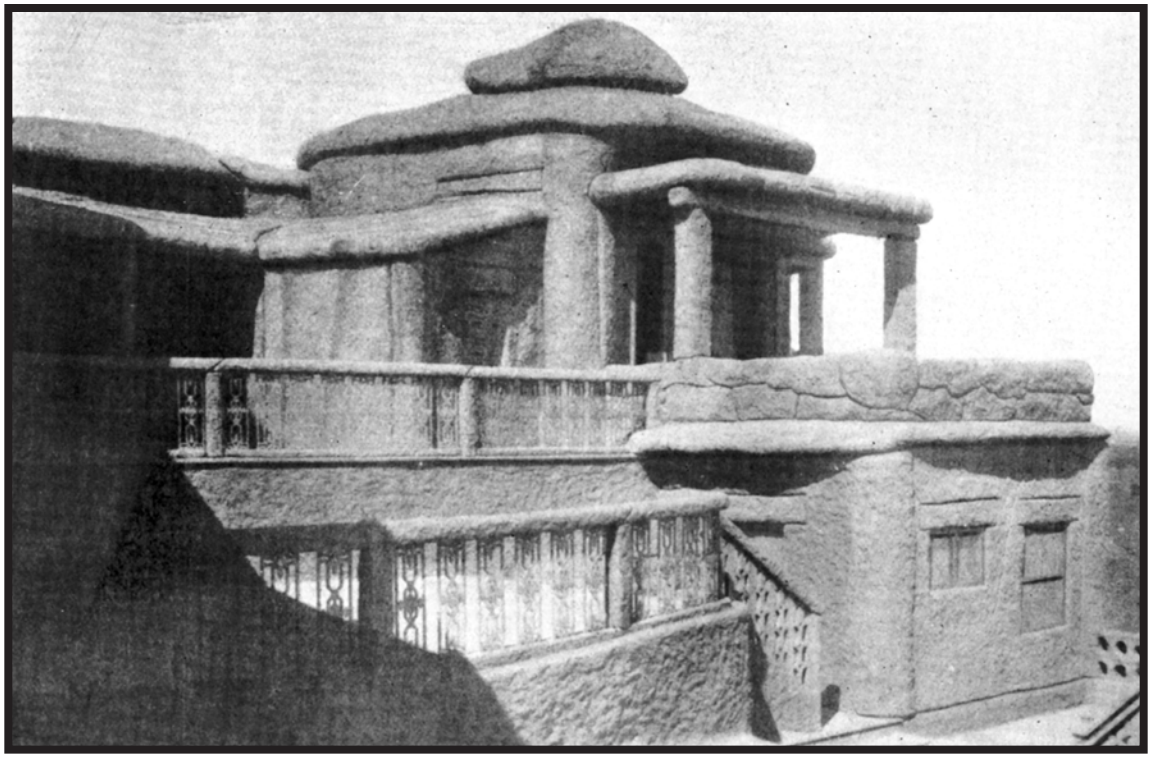
Photograph © P. Anuradha Reddy

Bella Vista

Designed by Mihr Ali Fazil, this mansion by Husain Sagar was built in early years of the 20th century by Muhammad Muslihuddin, whose title was Hakimuddawlah, 1868–1916. He was chief justice of Hyderabad High Court between 1914 and 1916. This mansion came into the use of heir-apparent Prince Azam Jah when he brought his Ottoman bride Princess Durrushahwar from France to Hyderabad in December 1931. It remained in their occupation until early 1950s when the State government acquired it. Since 1957, it has housed the Administrative Staff College of India, an institution training the country's top bureaucrats. Originally spread over 10 acres, located on Raj Bhavan road, built in the Indian European style, the building is characterized by its sweeping arches and superb proportions.

Additional Reading

Mir Basit Ali Khan, *Tarikh-i Adalat-i Asafi,* (Hyderabad, 1937), pp. 234–235; Omar Khalidi, "The Caliph's Daughter," *Cornucopia* 5, 31 (2004), pp. 34–38.



1934 Photograph © Krishnaswamy Mudiraj

Deori Mahdi Nawaz Jang

Mahdi Nawaz Jang (1894–1967), was the scion of the prominent Bilgrami family, and a government minister in State cabinets during the decades of the 1950s and 1960s. He built the deori—appropriately named Kohistan—on Road number 04 at Banjara Hills.

Set amidst the rocks and boulders that characterize the area, his building project enticed others to build there as well. In fact, turning out to be a good promoter, he developed the Banjara Hills area into the most desired location in the city for homes of the elite. There is some evidence that Karl von Molte-Heinz, a German architect designed it. He successfully incorporated the rocks into the design scheme.

The natural rocks on the hill on which the house is built define the basic theme of its spatial organization: it became an enchanted world of grottos and caves, an underground dwelling—half nature, half culture. In the basement, the spaces are actually carved out of the rock; at times, they are cleverly obtained from natural cleavages. The openings, though themselves roughly cut in the rock, are framed by columns, elaborated with great precision with Ionic capitals. These project from the rock's surface, and are painted white to add additional contrast with the natural texture of the stone. In sum, the deori sets out to celebrate nature, rather than imposing culture on it.

The poet Hafiz Jallandhari immortalized this mansion in his 1932 poem Nazara-yi Kohistan as did Rabindranath Tagore a year later in his poem Kohistan.

Additional Reading

Earliest photo found in Krishnaswamy Mudiraj, *Pictorial Hyderabad,* II (Hyderabad: Chandrakant Press, 1929) p. 29; Mary Nundy, "Mahdi Bhai and Banjara Hills," pp. 25–29, in *Mahdi Nawaz Jang Memorial Volume,* edited by Syed Ali Akbar, (Hyderabad, 1970); Jan Pieper, "The House of Begum Tahera at Hyderabad," *Environmental Design* 1, 1 (July 1985), pp. 85–86; Sharukh Mistry, "Rocky Dwellings," *Inside Outside* (February–March 1988), pp. 142–51.

1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Iram Manzil

Nawab Fakhr al-Mulk (1860–1934) was a nobleman belonging to the extended family of the Salar Jangs. He was an assistant minister for the judiciary, police and postal departments, and member of the Cabinet Council from 1893 through the turn of the century until 1917.

The Nawab built this large palace on a hilltop in Somajiguda. Set in spacious grounds of 400 acres and enclosed by miles and miles of compound walls, this was one of the largest and most elaborate palaces built at that time. Inside the walls were formal gardens, bridle paths, picnic grounds, two full-sized polo grounds, tennis courts and a pond for boating. A staggering 600 rooms constituted the palace comprised of mardana, zenana, two large drawing rooms, a banquet hall, billiard rooms and card rooms. Since the 1950s, first the State Archives and then the Public Works Department occupied the Iram Manzil.

Additional Reading and Sources

Harriett Ronken Lynton & Mohini Rajan, *Days of the Beloved,* (Berkeley: University of California Press, 1974), pp. 128–172; William Dalrymple, "All that Glittered," *Sunday Times* (London) 15 November 1998, p. 6; William Dalrymble, *The Age of Kali,* London: Harper Collins, 1998; Interview with Mir Muazzam Husain 19 December 2003.

2008 Photograph © Sanjeeva Kumar

Shah Manzil

Designed in the 1930s by Eric Marrett, member of a third generation of architects. Located on Raj Bhavan Road, this mansion was the official residence of the President of the Nizam's Executive Council and may have been purpose-built. In 1956, it was renamed Raj Bhavan to conform to the Sanskritization policy of the government. Successive chief ministers and governors of Andhra Pradesh occupied it while in tenure.

Additional Reading

Mohan Prasad, *Hyderabad-i Farkhundah-yi Bunyad*, (Hyderabad: Idarah-yi Adabiyat-i Urdu, 2001), pp. 256–257.

1946

Photograph © Riaz Ahmed

Ali Yawar Jang Mansion

Located in Banjara Hills, it was designed by Muhammad Fayyazuddin (1903–1979) in the 1940s for Ali Yawar Jang (1905–1976), scion of the Bilgrami clan.

1938

Photograph © Riaz Ahmed

Alhambra

Alhambra, residence of architect Muhammad Fayyazuddin (1903–1977) was located on Road number 10 at Banjara Hills and completed in 1940. It was so named in reference to the owner's admiration for the Islamic architecture of Spain.

It had an interesting history. The contractor was German, a Mr. Nardera, who left Germany to avoid army service during the Hitler era. The interior was finished with German paint that looked fresh even after 66 years of use. The terrazzo flooring and cove base (eight inches high) with mother of pearl chips and aluminum expansion joint strips was well polished and remained intact all these years with its true color, shine and luster. All woodwork including interior and exterior doors was made of seasoned Burma teak, finely crafted by Karam Singh, a well-known Hyderabadi cabinetmaker. The exterior window glazing was ribbed float glass made by the Pilkington Glass Co. of Britain. The electrical light fixtures were from Belgium and Britain. The toilet fixtures were made by Twyfords and Shanks of Britain. The cost including the land was about Rs. 75,000 to 85,000.

Built area for both floors was around 5,000 sq. ft for the main house. This figure excludes the kitchen unit, office annex, garage complex, and guardroom. An important feature was the Dalan, or music hall, with a painting in the arched recessed niche at one side of the hall of a lady playing sitar under a tree with many animals, including a deer, listening to her music. The semicircular verandah and the terrace above it faced the Husain Sagar Lake.

One could very clearly see the lake water, the Reservoir Bund and the traffic over it as the Alhambra was on high elevation. Visible were the Begumpet airport, Charminar, Mecca Masjid and Golconda Fort from the terrace on a clear day. The most spectacular scene was the reflection of the full moon in the lake water from the verandah and the terrace.

1952

Photograph © Dilras Beig

Alhambra
(continued)

Special care had to be taken in the construction of the complex due to its elevated location near the river, which had much rock. The main house was constructed over a large rock without deep foundations. The foundation and superstructure was constructed over the solid rock with concrete benching and steel dowels embedded into the rock for stability of its superstructure. A customary foundation was used only for a small portion of the house. It happened to be in the southwest corner where the pantry was located.

The front area of the property and backyard were landscaped with flowerbeds. The rest of the area was filled with 28 mango, papaya, oranges, and pomegranate trees and a small kitchen garden for growing vegetables and herbs such as okra, corn, tomatoes, green beans, cilantro, mint, and green and bell peppers. Alhambra was demolished in 1996–1997, upon the owners selling it.

Additional Reading and Sources

Muhammad Afzaluddin Nizami, *Sawanih Hazrat Khwaja Muhammad Fayyazuddin Nizami,* (Hyderabad, 1982); Pratap Kishore, "Famed Architect Prefers Traditional Style," *Sunday Deccan Chronicle* 3 April 1977; Interview with architect Riazuddin Ahmad, Houston, Texas, 2 May 2008, and Dilras Beig, Toronto, Canada, 12 May 2008.

2002

Photograph © P. Anuradha Reddy

Koh-i Noor Mansion

Now demolished, the mansion was located on Banjara Hills Road No. 1. Belonging to Sayyid Rahmatullah Qadiri and Sakina Bilgrami, it was built in 1939. This mansion was an outstanding example of homes built in "German Design," in the 1930s and 1940s. At Qadiri's death in 1972, the mansion was sold to GVK Reddy who converted it into a guesthouse. It remained so until Reddy demolished it approximately thirty years later in May of 2003.

Additional Reading and Sources

K. Venkateshwarlu, "Body Blow to Heritage Marvel," *The Hindu* 21 May 2003, posted on http://www.hinduonnet.com/2003/05/21/stories/2003052108870300.htm

Information supplied by Zehra Post over the phone in Brikow, Maryland, 15 November 2005.

1946 Photograph © Riaz Ahmed

Sayyid Naqi Bilgrami Mansion

Located on Road number 10 on Banjara Hills, this was a mansion designed by Muhammad Fayyazuddin (1903–1979) in the 1930s for Sayyid Naqi and Maryam Bilgrami. Maryam died in 1993, and Naqi passed away in 1994.

Additional Reading and Sources

Interview with Hyder Amir Ali, son-in-law of the Bilgrami's on July 20, 2008, San Francisco, California.

1970s

Photograph © Omar Khalidi

Hyder Ali Khan's Bungalow

Located on Banjara Hills, Road no. 14, this bungalow was designed by Karl Molte von Heinz in 1936 for Dr. Hyder Ali Khan, who died in 1967. The bungalow changed hands since the original owner's death.

Additional Reading and Sources

Interview with Ismat Latif Mahdi, and Kulsum Reddy, daughters of Dr. Hyder Ali Khan, Hyderabad January 2, 2006.

2006 Photograph © Abbas Tyabji

Wanaparti Mahal

The rajas of samasthans, small fiefdoms within the Nizam's Dominions, go back into hoary antiquity. One of the more important ones was Wanaparti, Mahbubnagar. The raja's city palace located in Jam Bagh was known as Mahabhoopal Manzil, and built in 1914–1915 in European style. It is now a cinema hall.

Additional Reading and Sources

Benjamin B. Cohen, *Kingship and Colonialism in India's Deccan,* 1850–1948, (New York: Palgrave, 2006); Email from Dr. Nandini Rao, 15 September 2006.

2005 Photograph © Muffakham Jah College of Engineering & Technology

Wanaparti Mansion, aka Mount Pleasant

Designed by Karl Malte von Heinz, an Austrian émigré architect in 1930s–1940s, on Road number four of Banjara Hills for the Raja of Wanaparti. The mansion was named Mount Pleasant. It went through various changes of ownership from the original owner to Prince Muazzam Jah in the 1950s. In 2008 it is occupied by Mukhaffam Jah College of Engineering and Technology.

1950s

Photograph © Riaz Ahmed

Wanaparti Mansion

Designed by architect Tarooj Ahmad Khan, (d.1979) in 1950s, the mansion was called Shivanandagriha, and located in Begumpet. The mansion was the site of some of the episodes in the 1963 Urdu film *Mere Mahbub*.

Additional Reading and Sources

Interview with P. Anuradha Reddy, Hyderabad 22 January 2002; Benjamin B. Cohen, *Kinship and Colonialism in India's Deccan*, 1850–1948, (New York: Palgrave, 2006).

2008 Photograph © Sanjeeva Kumar

Green Lands Guest House

Located on Raj Bhavan Road, this mansion was built to accommodate high officials and dignitaries in the 1930s. The Andhra Pradesh (AP) Tourism Department proposed its demolition in order to build a tourist hotel, but conservationists' protest foiled the plan in 2003.

Additional Reading

"HUDA Moves to Save Guest House," *The Hindu* 28 May 2003, posted on http://www.hinduonnet.com/2003/05/28/stories/2003052809030300.htm

2008

Photograph © Sanjeeva Kumar

Dilkusha Guest House

Located on Raj Bhavan Road, this elegant mansion was built at least by the late nineteenth or early twentieth century because it is known that Sir Akbar Hydari occupied it during his time in Hyderabad. He started out as a top officer in the revenue department and ended his career as the President (from 1938–1942) of the Nizam's Executive Council.

Additional Sources

Interview with Ihsan Hydari, grandson of Sir Akbar Hydari, Chennai, 24 December, 2004.

1890s Photograph from *Glimpses of the Nizam's Dominion*, by Claude Campbell, (Bombay, 1898) (public domain)

Dosabhoy Nusserwanji Chenoy Mansion

Located in Khayriyatabad, this mansion belonged to Dosabhoy Nusserwanji Chenoy, a Parsi employee of Asman Jah. It was called a Swiss Chalet. The mansion was demolished in mid 1980s.

Additional Reading and Sources

A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), pp. 207, 370.

D. Laxmiah's Residence

D. Pentiah's Residence

Located at Burgu Chatti Bazaar in Shivaji Nagar in a lane opposite to the Old Jail Building in Secunderabad. Pentiah was a jagirdar, and a member of Secunderabad Town Improvement Board. The present owner is Dadu Balanarsayya, a wealthy businessman. The mansion's carved, wood façade with conical centers and cast iron railings lend character to the residence.

2002

Photograph © P. Anuradha Reddy

Ibrahim Mansion

Located in West Marredpally and built in 1935, it is owned by Shaykh Muhammad Ibrahim. Built in art deco style, a decorative, straight line and curved thread runs through the façade of the house forming the highly stylized pattern essential to this design form. The foyer's mosaic floor in olive green looks recent despite the age of the mansion. The mansion is one of the landmark homes in Marredpally, as the first house built with reinforced cement concrete, RCC. It served as the poster house for Associated Cement Company, ACC advertisements.

2002

Photograph © P. Anuradha Reddy

Mohanlal Malani Mansion

This two-storied mansion of an old merchant family of Malanis is located near the police station at James Street in Secunderabad. Its arcaded gallery of decorated woodwork is its outstanding feature.

Additional Reading

On the Malani family's most famous member Diwan Bahadur Seth Ram Gopal [Malani] *see:* Krishnaswamy Mudiraj, *Pictorial Hyderabad,* II (Hyderabad: Chandrakant Press, 1929).

2006

Photograph © Abbas Tyabji

Shyam Rao Chungi Mansion

Located in Padmarao Nagar, also known as Walker Town in Secunderabad. With a large portico, this European-styled mansion with parapets. It was built in the late nineteenth or early twentieth century by Sheshgiri Rao Chungi, a jagirdar. The mansion was originally spread over 14 acres.

Prem Chand Mansion

Located on Sardar Patel Road in Secunderabad, this impressive two-story mansion was constructed in 1925. Prem Chand, an Aggarwal businessman owns the mansion circa 2008.

1990

Photograph © Suzanne Slesin and Stafford Cliff, Photograph by David Brittain

Astad Chinoy Villa

Located in Tarban area of Secunderabad, the villa was built at the end of the nineteenth century. Astad E. Chinoy, (d.2002) owned it and his son Saam Chinoy presently occupies it. It was part of a vast, secluded estate. Twenty gardeners maintained its extensive grounds, which boasted tennis courts and ponds.

Additional Reading and Sources:

Interview with Saam Chinoy, September 24, 2008.

2006

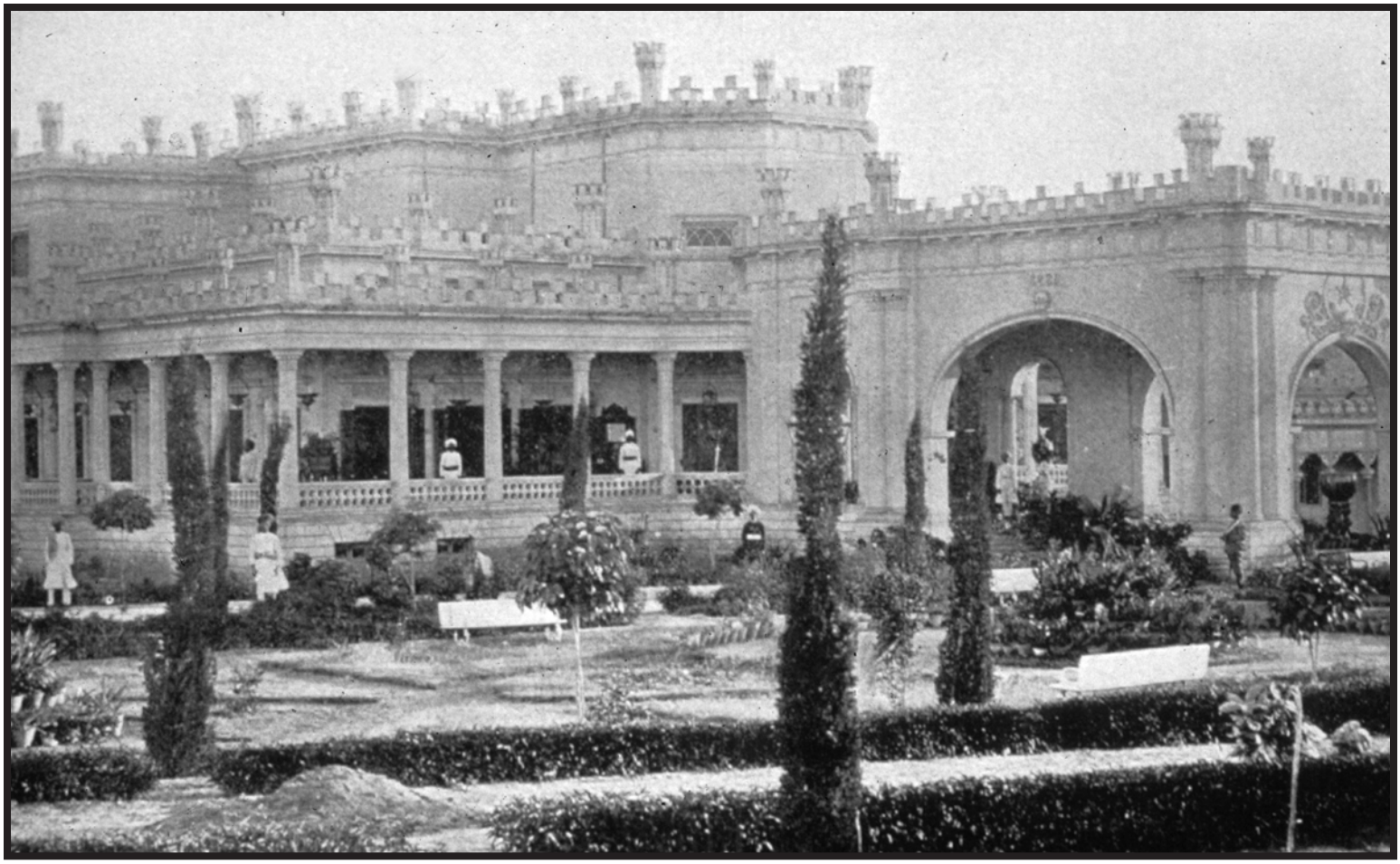
Photograph © Abbas Tyabji

Parsi Function Hall

Located near the Paradise Cinema Hall on Mahatma Gandhi Road, weddings, Navjot, coming of age ceremonies take place in this Parsi function hall. The Chinai/Chenoy family built the hall in 1919. There is a fine pavilion, several halls, and a hostel for visitors.

Additional Reading

Padmini Patell, "Zoroastrian Tapestry," *The Hindu* 20 August 2005, posted on http://www.hinduonnet.com/thehindu/mp/2005/08/20/hydbindx.htm



1890s

Photograph from *Glimpses of the Nizam's Dominion*, by Claude Campbell, (Bombay, 1898) (public domain)

Sururnagar Palace

Among the many palaces of Mahbub Ali Khan, this was to be a purpose-built palace at the express wishes of the Nizam. In fact, he had as many as 140 drawings made at the cost of 600 pounds sterling in 1882. Mahbub Ali Khan fell ill with typhoid while visiting the palace under construction. Deeming this episode inauspicious, the Nizam halted construction and nearly abandoned the project. At the persuasion of British Resident David Barr, the Nizam decided to donated the building to an orphanage and presented it after completion of construction on St. Valentine's day, 14 February 1905. Built in Indian Islamic style, the palace was renamed as Victoria Memorial Orphanage after the British Queen. The building is rectangular in shape, 420 feet in length, 285 feet wide and 32 feet tall. An arched entrance and high-ceilinged large halls mark this palace.

Additional Reading

Manikrao Viththalrao, *Khulasah-yi Bustan-i Asafiya*, (Hyderabad: Shams al-Islam Press, 1921), pp. 149; 154–155; earliest picture found in St. Nihal Singh, *The Nizam and the British Empire*, (Hyderabad, 1923), p. 198.

1993 Photograph © Arvind Acharya

Mahbub Mansion

Using a variety of architectural features such as Norman crenellations and turrets, Hyderabadi wooden arches from durbar halls, Mahbub Ali Khan built this palace in Malakpet (near the Racecourse) in the early 1890s. Nestled among huge trees, spread over 42.25 acres, with a beautiful cistern in the center of the courtyard, this was a major palace but fell into disuse after Mahbub Ali Khan's death in 1911. In the early 1980s, the Government acquired the lands around the palace and cut down almost all trees. Today in 2009, the palace is in a state of advanced decay.

Additional Reading

"Mahbub Mansion: Plea to Government," *Deccan Chronicle*, 25 April 1981, p. 3; Raseel Ahluwalia & R.A. Swaroop, "Hyderabad: The Glory That Was," *The Indian Express* 19 September 1985, p. 5. "A Gambler's Den: Mahbub Mansion," *Deccan Chronicle* 14 October 1998, p. 6; Koride Mahesh, "Mahbub Mansion Likely to be Razed," *The Times of India* (Hyderabad Edition) 15 June 2007.

1900

Photograph © Khateeb Masood Husain

Amin Manzil

Located in Malakpet area, this was the home of Nawab Sir Amin Jang (1863–1950) Peshi (private) Secretary to Nizam Mahbub Ali Khan. A talented man, he arrived in Hyderabad from Madras in 1893 and rose to high positions. His mansion, built at the turn of the twentieth century, shows a vault roof and windows in both Indian and European styles.

1990 Photograph © Suzanne Slesin and Stafford Cliff, Photograph by David Brittain

Aziz Bagh

Located in Sultanpura, not far from the Aaza Khanah-i Zahra, this mansion of a Nawait family is named after its owner/builder Aziz Jang (1860–1924). The mansion was completed in 1899. This mansion is located within a large estate including outlying buildings, such as those built for servant quarters.

The main residence is a vernacular mixture of Neoclassical and Gothic Revival styles. On the exterior, pointed-arched openings flank an impressive Ionic-columned portico. A wide verandah, with an exposed wooden log facing, leads into the living room. In the interior, fretted windows (some with stained glass) and polished marble floors form the backdrop for an impressive collection of Deccani-Islamic heirlooms.

Additional Reading and Sources

Hasanuddin Ahmad, *Mahfil,* (Hyderabad: Wila Academy, 1982), p. 153; conversations with Hasanuddin Ahmad at various times between the years 2000 and 2006.

1981

Photograph © Ayesha Ataurrahman

Baqir Bagh

Laid out in a garden, the mansion of Abdul Baqir Khan, a judge of the High Court, is located in Saidabad. Large, incised arches decorate the façade of this mansion built at the turn of the twentieth century. Originally, it was spread over 18 acres during the time of the occupancy of the owner's son, Basit Jang (1866–1948). The mansion and its grounds are now reduced to only 4,000 square yards.

Additional Reading

Interview with Baqir Khan, also known as Baqir Nawab, owner and Municipal Counselor, (1960–1964), 22 January 2007.

2008 Photograph © Sanjeeva Kumar

Qamar Manzil

Located in Shamsabad, this mansion was the home of Qamar Tyabji (d.1962), the industrialist son-in-law of Sir Akbar Hydari. Designed in 1946, its architect was the famous Sir Claude Batley, (1879–1956) who worked in British India through the 1930s and the 1940s. Although Batley has numerous well-documented private villas and public buildings to his credit in Bombay and Karachi, this mansion is, undeservedly, not well known.

This large farmhouse was originally spread over a staggering 135 acres, including much agricultural land put to use to grow crops of grains and vegetables. The two-story mansion contains a large living room, many bedrooms, and a second story with a generously sized verandah and terrace. The red clay tile roof of the Qamar Manzil faintly hints at Californian Spanish style. It is presently owned by Shaheen Tyabji and Syed Jahangir..

Additional Reading

Interview with Architect Riyaz Ahmad, Houston, Texas, 25 September 2006; Interview with Syed Jahangir and Shaheen Tyabji, Hyderabad, 6 November 2008.

2006

Photograph © Abbas Tyabji

Raza Ali Mansion

Located past the railway bridge near Thuggi Jail to the east, this mansion is known as the Raza Ali Bungalow. The arched entrance, projected windows, and a gallery with wooden carvings distinctly mark this mansion.

2006

Photograph © Abbas Tyabji

Yusuf Tekri

Located in the Toli Chowki area, Sayyid Muhammad Yusufuddin (d.1912) Subahdar of Gulbarga, constructed the mansion in the late nineteenth century. This fortress-like mansion is built on a hillock and has three levels.

Additional Reading and Sources

Manikrao Viththalrao, *Khulasah-yi Bustan-i Asafiya*, (Hyderabad: Shams al-Islam Press, 1921), p. 156. Interview, Sayyid Muhammad Qutbuddin, owner of the mansion as of 16 December 2006.

Unknown Mansions

The following building's (pp. 210–215) original ownership and typology is unknown, or uncertain. They are all known by new names, depending upon the institution that now occupies the space.

2006

Photograph © Abbas Tyabji

Unknown Mansion, aka Central Cooperative Training College

Located beside Nizam College, the building was constructed in 1930. It was most probably a mansion of a jagirdar. Six lofty columns characterize the façade of this two-story building. Past the entrance door, there is a large marble-floored hall named after Maharaja Kishan Pershad.

2008

Photograph © Sanjeeva Kumar

Unknown Mansion, aka Humayun Nagar Mansion

Located on the main road in Humayun Nagar near Sarojini Devi Hospital, this well-proportioned mansion appears to have been built in 1920s. In 2008, it is vacant but used for film shooting.

2008 Photograph © Sanjeeva Kumar

Unknown Mansion, aka Taj Mahal Hotel

Located in Abids, the Gun Foundry area, this mansion is occupied by a South Indian restaurant called the Taj Mahal Hotel. It must have been built for either a landowning or mercantile family in the late nineteenth or early twentieth century.

ca 2003

Photograph © P. Anuradha Reddy

Unknown Mansion, aka La Palais Royale, Ibrahim Manzil

Located in Marrredpally, Secunderabad, this large, two-storied mansion with Moorish arches and large portico, was built in 1936. It originally belonged to an unknown Parsi family who sold it to a military contractor Shaikh Muhammad Ibrahim, hence the present name. Ibrahim renamed it as Palais Royale after converting the mansion into function hall which is commercially available.

ca 2006

Photograph © P. Anuradha Reddy

Unknown Mansion, aka Office of the Commissioner of Land Administration

Up to the 1960s, the mansion housing the Office of the Commissioner of Land Administration in 2008 on Nampally Station Road was known as Daftar-i Malguzari, or office of Board of Revenue. This two-storied mansion is accessible by a flight of a grand stairway. A square portal with cast iron brackets is flanked on either side by semi-circular arches form a deep verandah.

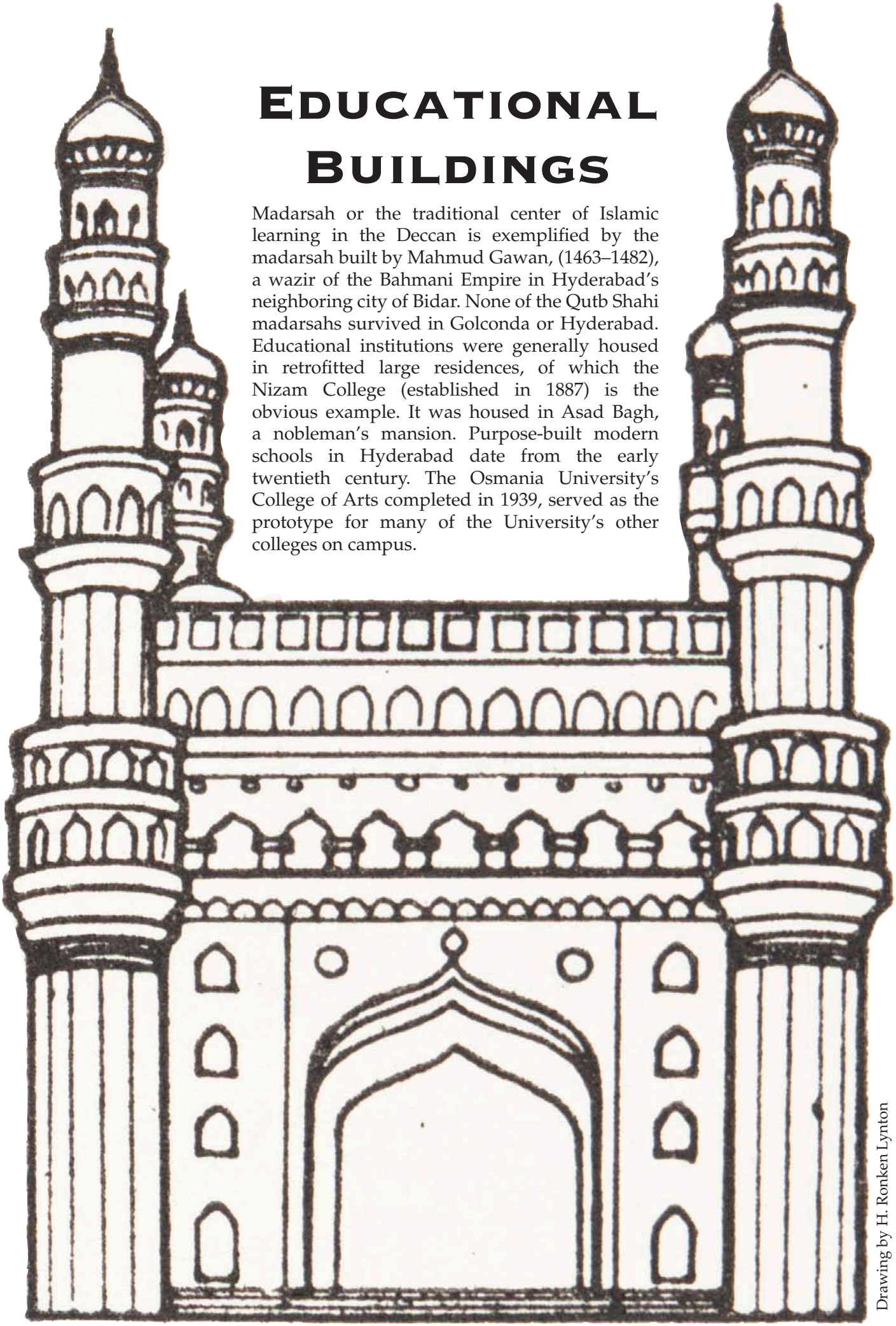
1990 Photograph © Suzanne Slesin and Stafford Cliff, Photograph by David Brittain

Unknown Mansion

This unknown mansion appears to have been built in the 1920s or 1930s for a wealthy owner. It must have been located in one of the upscale neighborhoods.

Educational Buildings

Madarsah or the traditional center of Islamic learning in the Deccan is exemplified by the madarsah built by Mahmud Gawan, (1463–1482), a wazir of the Bahmani Empire in Hyderabad's neighboring city of Bidar. None of the Qutb Shahi madarsahs survived in Golconda or Hyderabad. Educational institutions were generally housed in retrofitted large residences, of which the Nizam College (established in 1887) is the obvious example. It was housed in Asad Bagh, a nobleman's mansion. Purpose-built modern schools in Hyderabad date from the early twentieth century. The Osmania University's College of Arts completed in 1939, served as the prototype for many of the University's other colleges on campus.



Drawing by H. Ronken Lynton

1986 Photograph © Robert Fermor-Hesketh

St. George's Grammar School

St. George's Grammar School was established by the Church of England to cater to the educational needs of the children of the British community serving the Government in Hyderabad. Located on Abid Road, Hyderabad. It is divided into three campuses: the Boy's School (which houses the original 1834 St. George's Building), the Girl's School and the Preparatory School (Prep School for short). St. George's Church separates the Boy's School from the other two schools.

Additional Reading

Kerry Edwards, *Our Joyous Days: Historical Sketches of St. George's Church and Schools Hyderabad Deccan,* (Canberra, 2004).

1999

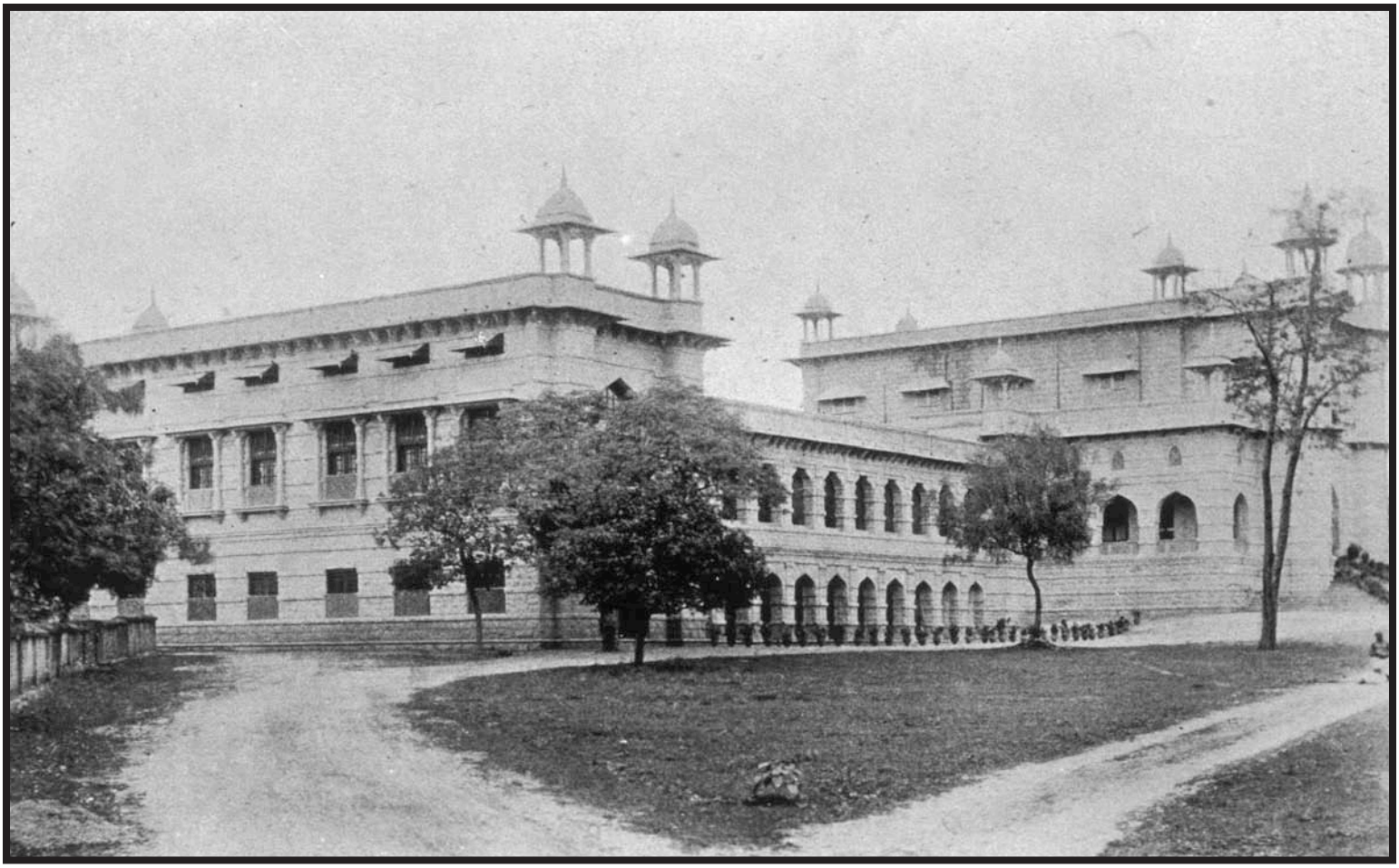
Photograph © Pushkar Sohoni

Asafiya High School

Located in Malakpet area, this four-storied building has the look of a fortress perhaps in keeping with the professional background of the builder, Nawab Afsar al-Mulk, Commander in Chief of Hyderabad State Force in 1896. This four story building was constructed by Abdulkarim Babu Khan, a contractor. When this historic building became unsafe in 1963, the school was moved to a newly built facility.

Additional Reading

Kalimullah, "Nawab Mumtaz Yaruddawlah," pp. 17–21, in Asafiya High School Souvenir, (Hyderabad: Mumtaz Yaruddawlah Waqf, 2001); M. Abdur Rahman Khan, *My Life and Experiences,* (Hyderabad: Krishnavas International, 1951); "Asafiya School Building in Neglect," *The Times of India* 25 October 2003.



1922

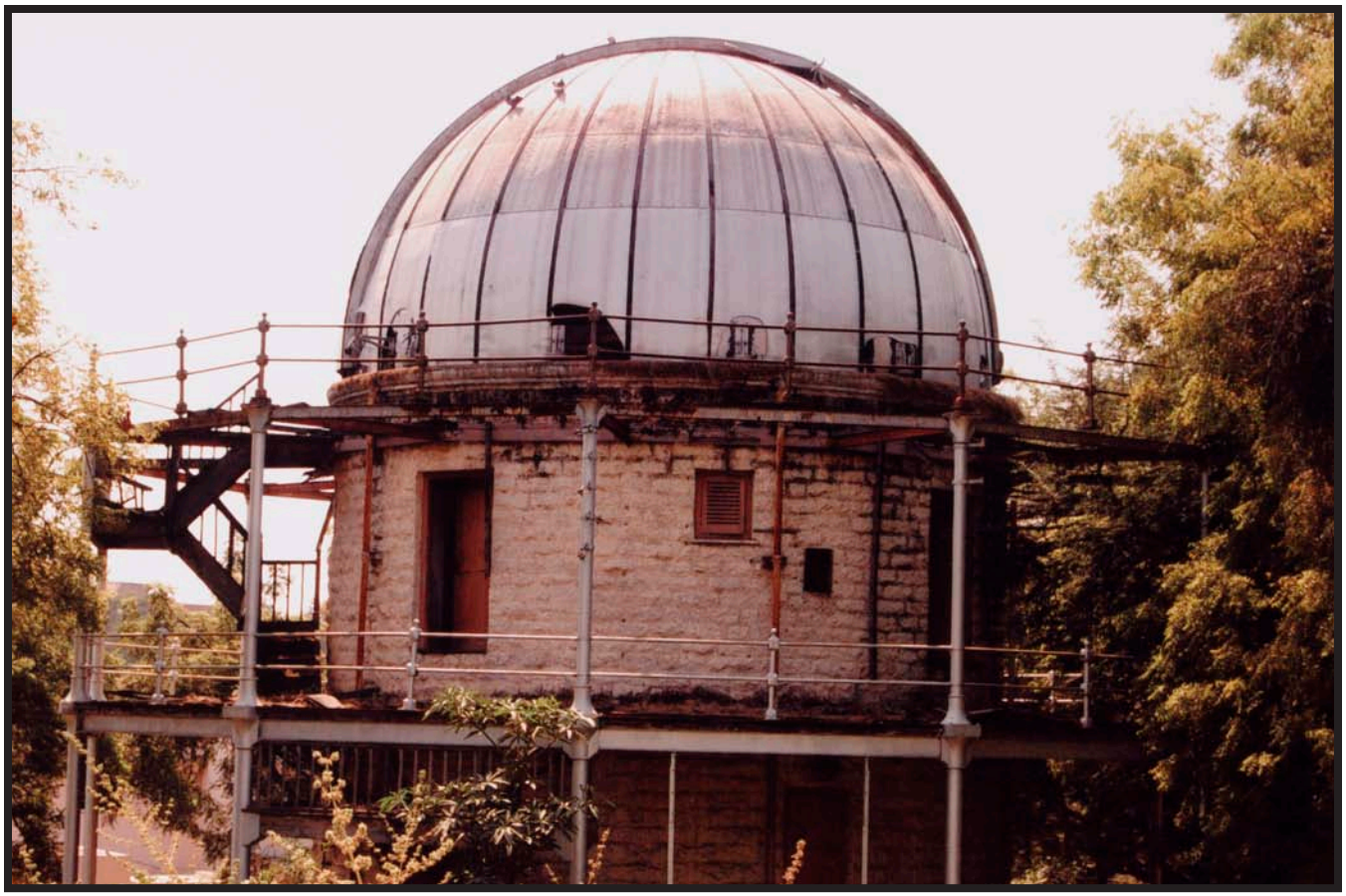
Photograph by St. Nihal Singh

Mahbubiya School for Girls

Founded in 1907 and named after Mahbub Ali Khan, this elite school is located on Gun Foundry Road. Constructed mostly in stone with a high wall, this is a probably one of the few purpose-built schools of its time.

Additional Reading

Earliest picture of Mahbubiya found in *St. Nihal Singh, The Nizam and the British Empire,* (Hyderabad, 1923), p. 190; Soona B. Mirza, "Mahbubiya: A Unique Institution," *INTACH Annual 1998,* pp. 45–47.



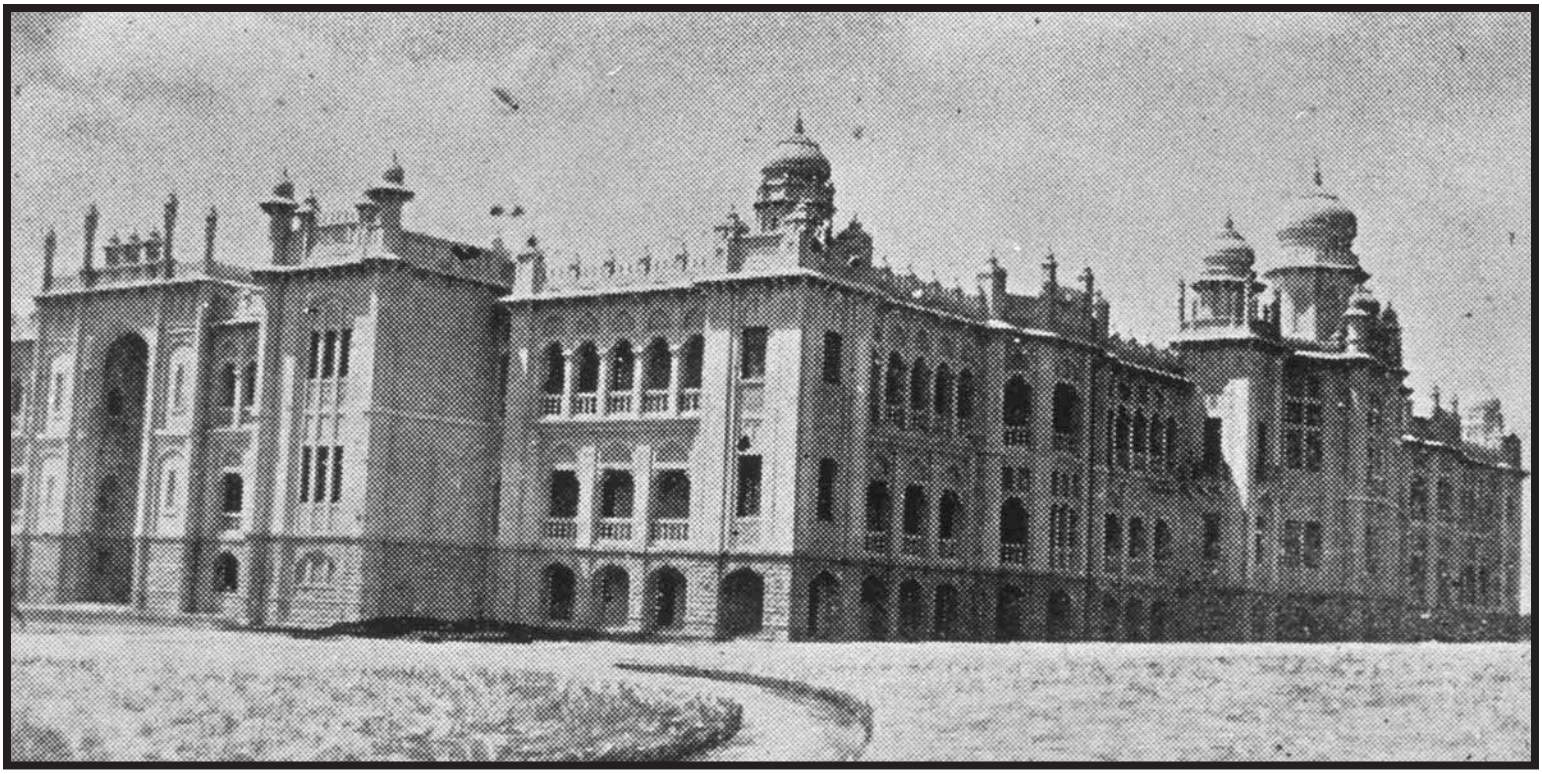
2008 Photograph © Sanjeeva Kumar

Nizamia Observatory

Zafar Jang (1865–1906), a Paigah nobleman, had an interest in astronomy. He possessed two large telescopes that became the nucleus for an Observatory named after Nizam Mahbub Ali Khan in 1908. Located in Begumpet, the Observatory building was completed in 1914.

Additional Reading and Sources

T.P. Bhaskaran, "The 15-Inch Grubb Equatorial of the Nizamiah Observatory," Popular Astronomy 31, 8 (October 1923): pp. 497–501.



1920s

Photograph © City Improvement Board

City College

Located on City College Road, Vincent Esch (1876–1950) designed the college in 1917–1918. In the words of Esch:

> It is an imposing block of buildings built next to the High Court on the southern embankment [of Musi]. It is about 260 feet square in what this author terms "Perpendicular Mogul Saracenic" architecture. There is an arched plinth 11 feet high of roughly dressed granite. The two floors above are built of stone, and faced in chunam shell plaster. On the north, facing the river, is the central entrance for senior boys. On the south side, there is a similar entrance for the junior boys. On either side are separate tiffin, or refreshment rooms. The first floor for senior students contains 24 classrooms, record rooms and offices. There is a great central hall which goes up to the main floor level, with a gallery round three sides at the second floor level for the younger boys. There is also a large library on the first floor and a chemical and physical laboratory on the second floor.

Additional Reading

Vincent Esch, "Examples of Modern Indian Architecture, Mainly in Hyderabad," *Indian Arts & Letters* NS 15, 2 (1942), pp. 49–59; G.H.R. Tillotson, "Vincent J. Esch and the Architecture of Hyderabad," *South Asian Studies* 9 (1993), pp. 29–46.

1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Public School

When built it was called Jagirdars' College and meant only for the property owners' boys. Vincent Esch (1876–1950) designed the building in 1924. Reflecting his passion for Mogul Saracenic architecture, the College building posses a plethora of arches and cupolas. It was called Jagirdar's *College*, to elevate and differentiate it from the *schools* where commoners were educated. Spread over about 150 acres of land, located in Begumpet, it is now called Hyderabad Public School.

Additional Reading

Vincent Esch, "Examples of Modern Indian Architecture, Mainly in Hyderabad," *Indian Arts & Letters* NS 15, 2 (1942): pp. 49–59.

1998

Photograph © Omar Khalidi

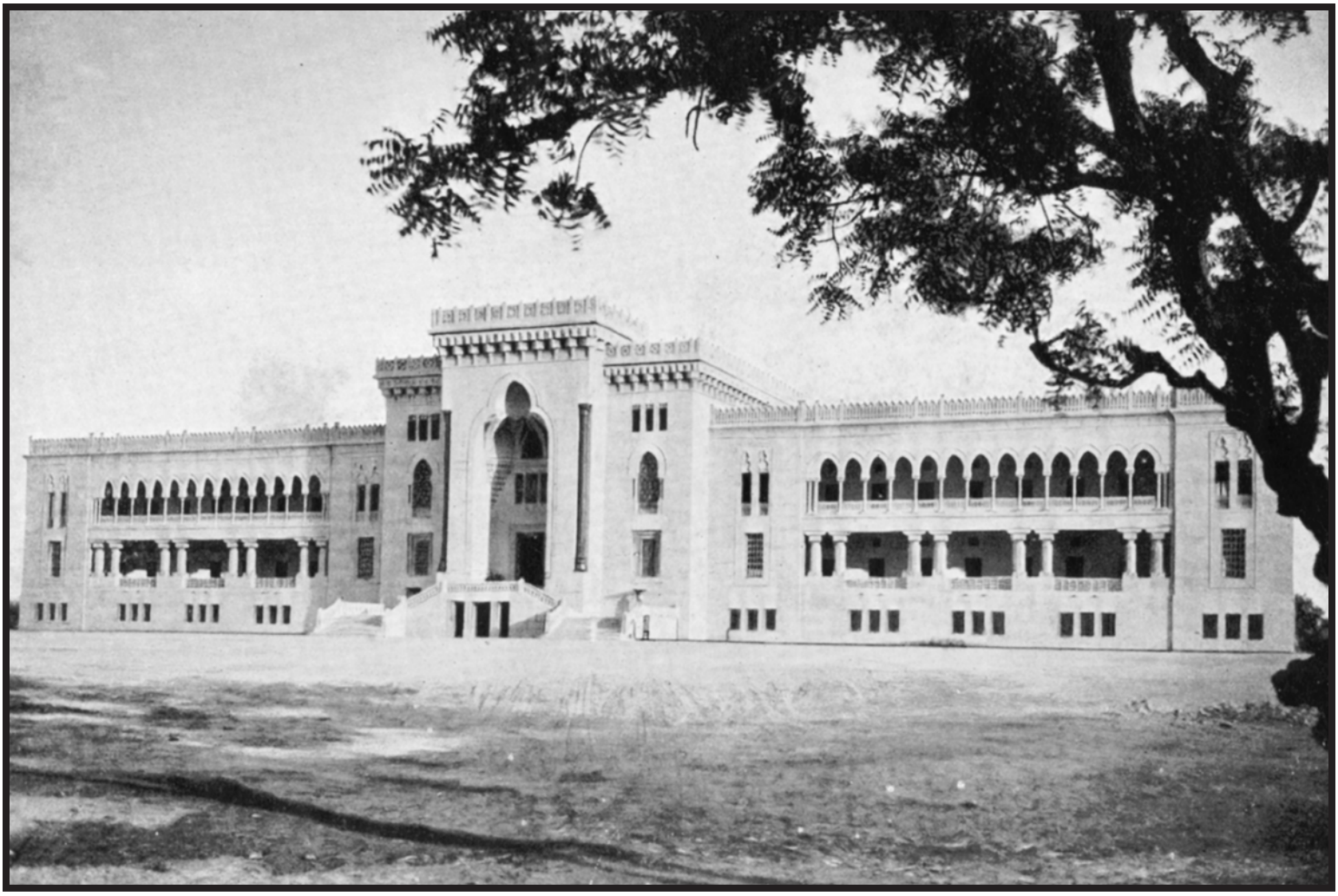
State Central Library

According to its architect, Vincent Esch (1876–1950), the "Library is an outstanding design of refined and very cleverly restrained decoration. It shows how very beautiful yet simple a design in the Indo-Saracenic can be." Built in 1929–1934, it stands on the north bank of the Musi, complementing Esch's Osmania Hospital.

Its main front facing the river is dominated by the huge arch of the entrance portal. The portal is an original motif in that it is round, rather than in the traditional pointed form. It is rendered Indian by the moldings on the intrados and by the chajja which sweeps over the top. The rest of the façade is dominated by the arches of windows and niches and by jali balustrades. These lend the building a certain Indo-Saracenic air.

Additional Reading

Vincent Esch, "Examples of Modern Indian Architecture, Mainly in Hyderabad," *Indian Arts & Letters* NS 15, 2 (1942), pp. 49–59; G.H.R. Tillotson, "Vincent J. Esch and the Architecture of Hyderabad," *South Asian Studies* 9 (1993), pp. 29–46; Swati Goel, "Historic Central Library in Shambles," *The Times of India* (1 July 2008) internet edition.



1940 Photograph © Omar Khalidi

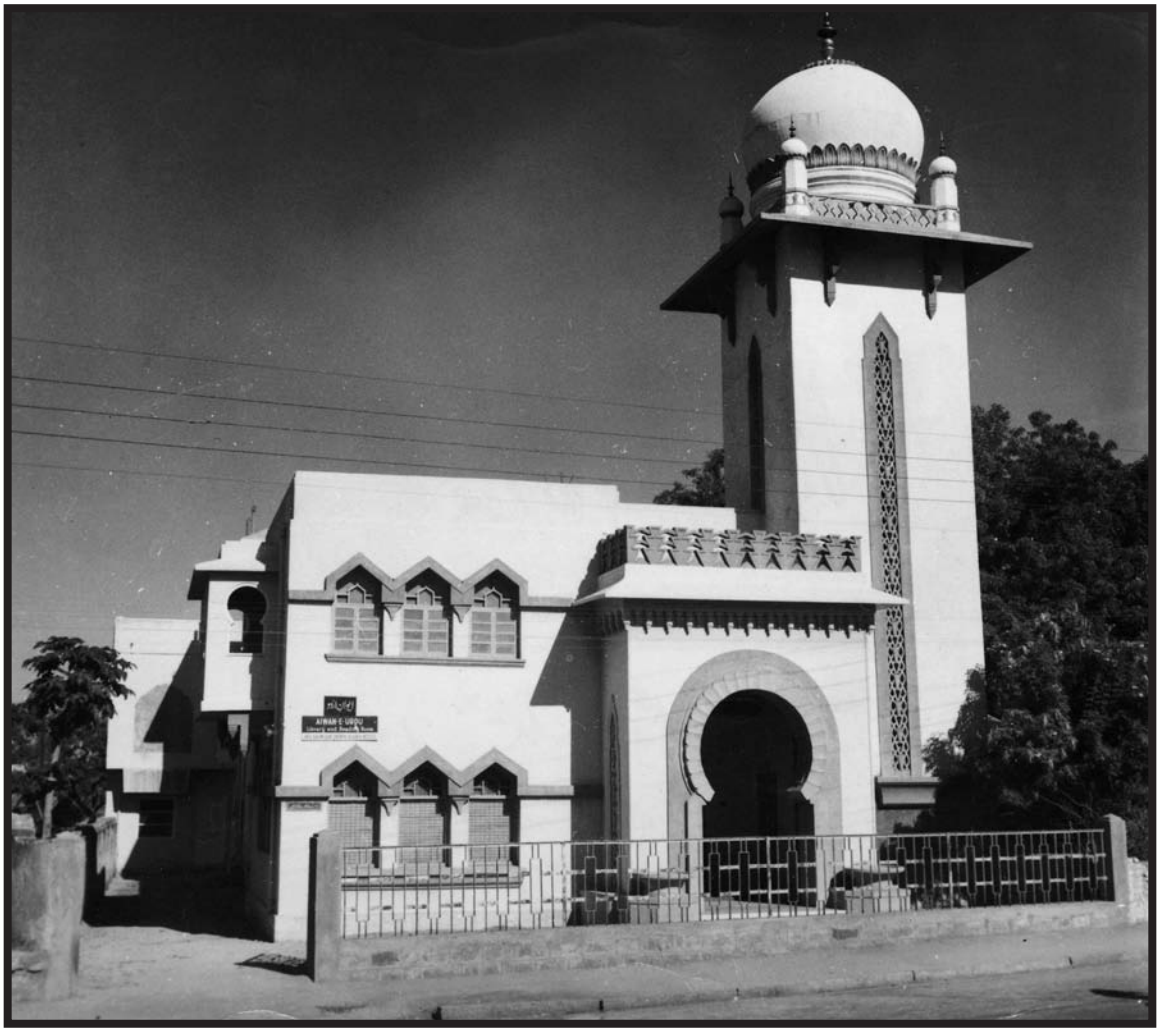
Osmania University's Arts College

Designed by the Belgian architect Ernest Jaspar (1876–1940) with assistance from architects Zain Yar Jang and Sayyid Ali Raza, (1887–1970), the building was completed in December of 1939.

Osmania University's source of inspiration is the Mamluk architecture of Cairo as modified by Jaspar's design of buildings in Heliopolis, a Cairene suburb of the 1920s. The huge central arched entrance in this distinctive Mamluk style defines this building. Two stories flank the college entrance; the solid granite pillars of the first floor support the graceful semi-circular arches of the second. Past the entrance, the interior shows its superb appointments. The inside is marked by an internal dome (cleverly invisible from the outside), polished granite floors and a superb gallery. It also has large halls, and room after room for classes and lectures. The original campus was spread over 1,600 acres. The building cost 29 lakh rupees.

Additional Reading and Sources

Omar Khalidi, "Immediately Apparent Splendor: Osmania University Campus Design and Architecture," *Islamic Culture* 76, 2 (April 2002), pp. 149–197; *Some Aspects of Hyderabad*, (Hyderabad: The Information Bureau, 1941), p. 51.



1957 Photograph © Riaz Ahmed

Idarah-i Adabiyat-i Urdu

The Idarah, an institution for the promotion of Urdu, was established in 1931 by Sayyid Muhi al-Din Qadiri Zor and his colleagues. It is located in Somajiguda. In addition to Urdu, it has manuscripts in the Arabic and Persian languages. Muhammad Fayyazuddin (1903–1979) designed the building which was completed in 1957, this double-storied building with a solo towering minaret is probably the only one of its kind built after 1948.

Additional Reading

An official introductory text is in *Yadgar-i Jashn-i Simin,* (Hyderabad: The Idarah, 1955).

1986

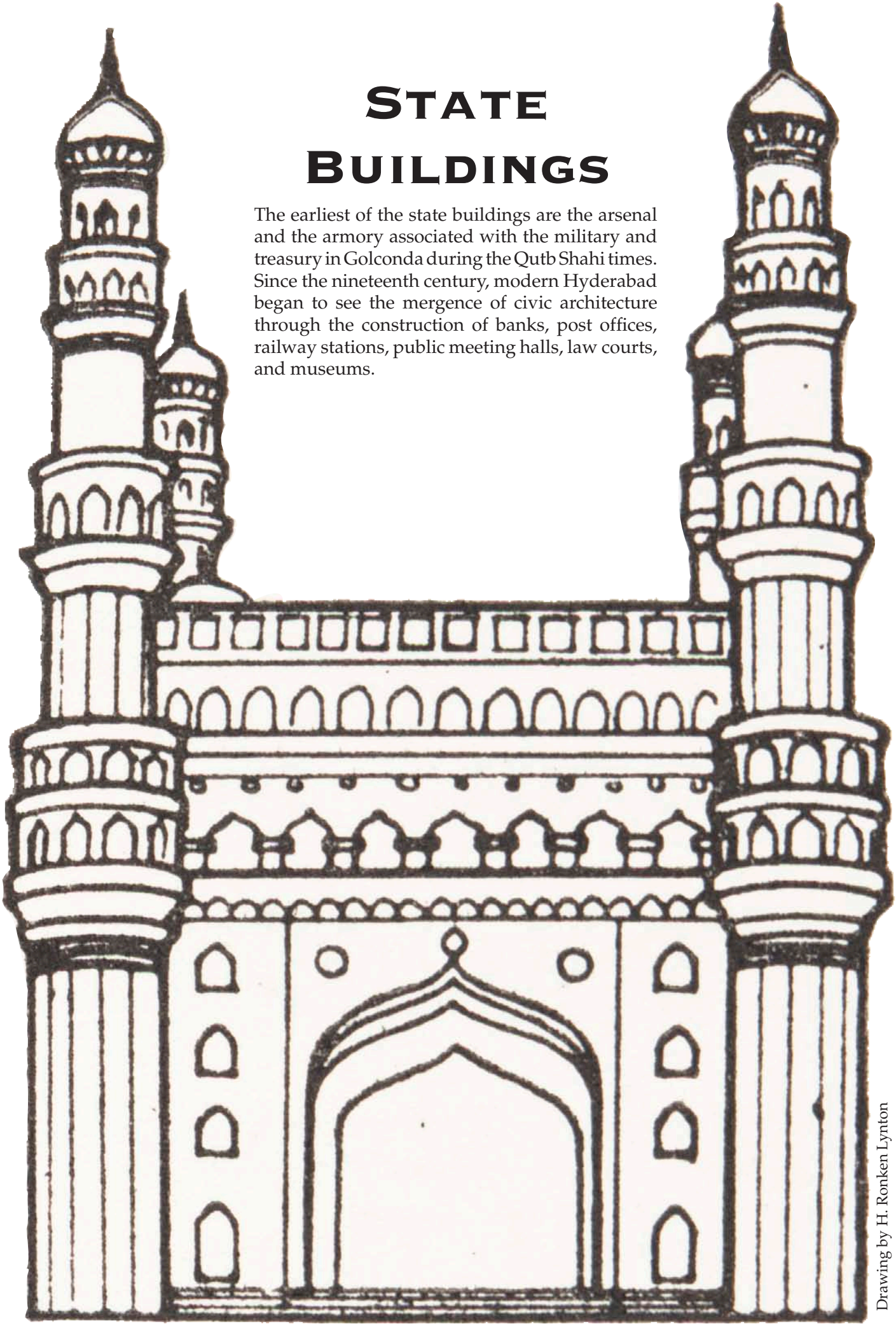
Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Birla Planetarium

Located on the hill known as Naubat Pahad, the Planetarium provides views of the stars and the solar system. It was opened on 8 September 1985.

State Buildings

The earliest of the state buildings are the arsenal and the armory associated with the military and treasury in Golconda during the Qutb Shahi times. Since the nineteenth century, modern Hyderabad began to see the mergence of civic architecture through the construction of banks, post offices, railway stations, public meeting halls, law courts, and museums.



Drawing by H. Ronken Lynton

2005

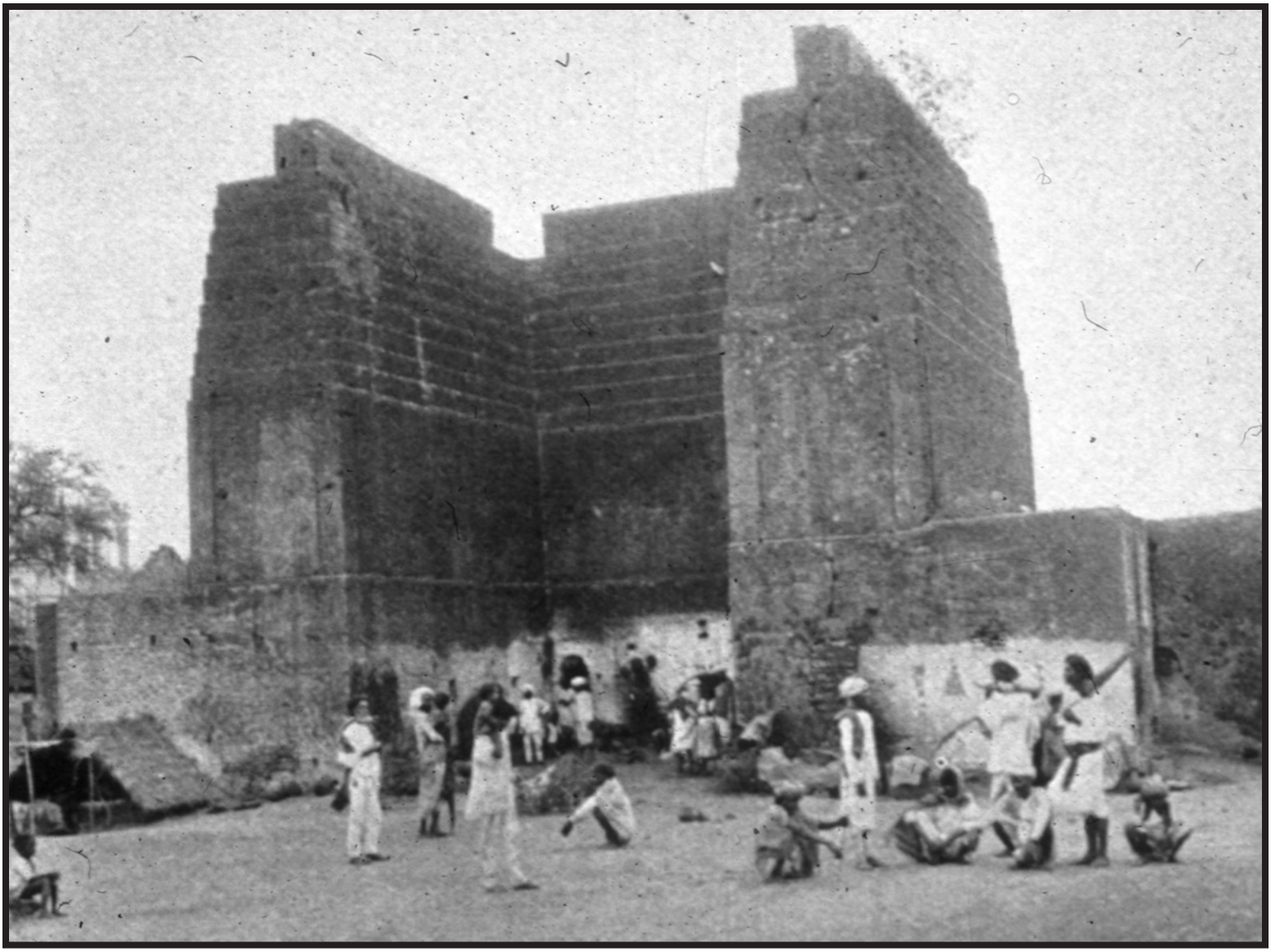
Photograph © M. A. Nayeem

Shamshir Kotha

As the name implies, this is an armory inside the Golconda Fort complex, much akin to the Silah Khanah. It is located along the main road linking Fateh Darwaza with the entrance to the inner fort.

Khazana Building, (see also Golconda Fort, p. 14)

Located inside the Golconda Fort along the main road linking Fateh Darwaza with the entrance to the inner fort. The Khazanah was the royal treasury built by Ibrahim Qutb Shah (1550–1580). It has a large courtyard surrounded by arched galleries. It is used, as of 2008, as an Archaeological Museum.



1890s

Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898) (public domain)

Gun Foundry

Michel Joachim Marie Raymond, a soldier of fortune, was born in France in 1755. He joined the Nizam's forces in the 1780s, casting cannons and manufacturing muskets for the Nizam, hence the Gun Foundry. Raymond died in 1798. Some of the guns Raymond cast can be seen in the small gun park on the meridian of the road in front of the Assembly building. Much of the massive gun foundry walls fell due to lack of repair and maintenance over time.

Additional Reading and Sources

Earliest picture found in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 196; Syed Ali Asghar Bilgrami, *Landmarks of the Deccan,* (Hyderabad: Government Central Press, 1927), p. 104; Manikrao Viththalrao, *Khulasah-yi Bustan-i Asafiya,* (Hyderabad: Shams al-Islam Press, 1921), p. 27; Hurmuz Kaus , "Brass Gun, Hyderabad," *Society for Army Historical Research Journal* 31 (1952) p. 41; the same author's, "An Unusual Canon Gun," *Society for Army Historical Research Journal* 34 (1956), p. 37; P. Anuradha Reddy, "French Cannon in Hyderabad," *INTACH Annual 2004*, pp. 55–56.

1862 Photograph by Allan Newton Scott (public domain)

Secunderabad Arsenal

The East India Company's Subsidiary Force, i.e. units of the colonial army paid for by the Nizam, encamped at Secunderabad at the end of the eighteenth century after the war concluded with Tipu Sultan in 1799. As a result, Secunderabad cantonment came about, and with it an arsenal in the early nineteenth century. In the present day, the arsenal is part of the Indian government's army cantonment and associated facilities.

Additional Reading

Omar Khalidi, *British Residency in Hyderabad: An Outpost of the Raj,* (London: British Association for Cemeteries in South Asia, 2005).

1986

Photograph © Rahul Mehrotra, Courtesy of the Aga Khan Visual Archive, M.I.T.

Secunderabad Cantonment

A view of open grounds in Secunderabad Cantonment. (*Also see* p. 231).

Additional Reading

Omar Khalidi, *British Residency in Hyderabad: An Outpost of the Raj,* (London: British Association for Cemeteries in South Asia, 2005).

1890s

Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898) (public domain)

Bengal Bank

The bank was established in 1868; a purpose-built building was constructed in 1894 and located on the road from Residency to the Railway Station, now called Bank Street. According to a contemporary account, "It is a long two-storied structure, built almost entirely of granite and iron, which renders it practically fireproof. The total cost of its construction was about two lakhs of rupees." The bank went through various name changes. In 1983, a new building for State Bank of India was built completely overshadowing the original building.

Additional Reading

Manikrao Viththalrao, *Khulasah-yi Bustan-i Asafiya,* (Hyderabad: Shams al-Islam Press, 1921), p. 20; Earliest picture found in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), p. 188; Sujata Shankar, "The Old Guard: An Insight into the Work and Philosophy of Three Long-Established Architectural Firms in Madras," *Architecture & Design* 4, 5 (July–August 1988) p. 23.

1955

Photograph © Riaz Ahmed

State Bank of Hyderabad

Located in the Gun Foundry area, it started as Hyderabad State Bank in 1941. Muhammad Fayyazuddin (1903–1977) designed this as a purpose-built building, and it was completed in 1952.

1993

Photograph © Giles Tillotson

Mahbubiya Town Hall, aka Legislative Assembly

Located in the Bagh-i Aam area, Mahbub Ali Khan laid the foundation for this town hall to be named after him in 1905 as part of the silver jubilee of his reign. The building was completed in 1922. According to Nawab Ali Yawar Jang, architect Khwaja Anwar Hasan (1877–1928), a State Public Works Department engineer, designed it and PWD did the construction. In the Town Hall, according to architect Vincent Esch, "there is an atmosphere of extreme lightness and coolness in the grace and elegance of this design." With a profusion of cusped arches and balustraded columns, and many jharokas and chhatris grouped in dense but regular rhythms, the Town Hall exudes the Indo-Saracenic design preference of British architects. The government erected a Gandhi statue right in front of the Assembly building in 1998 greatly damaging the view of the building.

Additional Reading and Sources

Manikrao Viththalrao, *Bustan-i Asafiya,* II, (Hyderabad: Shams al-Islam Press, 1909–1931), pp. 670–671, and the same author's *Khulasah-yi Bustan-i Asafiya,* (Hyderabad: Shams al-Islam Press, 1921), pp. 667–668; *Ali Yavar Jung Commemoration Volume,* (Bombay: Popular Prakshan, 1983), p. 128. Information supplied by Maasuma Hasan, Islamabad, 20 November 2006.

1978

Photograph © Omar Khalidi

Jubilee Hall and Pavilion

Built in 1936 to commemorate the silver jubilee of the rule of Nizam Osman Ali Khan, the Jubilee Hall is surrounded by a vast expanse of lawn and greenery, and located within the Public Gardens in proximity to the State Museum, the State Legislative Assembly and the Masjid-i Osmania. Zain Yar Jang designed the hall and the pavilion. The Hall and Pavilion are in the modern international style, though the deep chhajas, jalis and corbels are clearly Indian. Bold decorative bands appear on the moldings. These are placed along the skyline, and this placement, combined with the green stone plinth at the base of the building hint at the influence of Art Deco.

In the central courtyard of the hall is the small bangla-roofed jubilee pavilion where the Nizam held court. The Silver Jubilee durbar, held here, has been magnificently painted by artist Ramakrishna Waman Deuskar, (1872–1967) and is on display in the lobby. Inscribed in calligraphic Urdu, the poem by Osman Ali Khan is presented on the panel which commemorates the building.

Additional Reading

Muhammad Fazil, *Jashn-i Osmani*, (Hyderabad, 1936), p. 12; "In Memoriam: The Late Nawab Zain Yar Jung Bahadur," *Islamic Culture* 35, 3 (July 1961), first three unnumbered pages of the journal.

2005 Photograph © Omar Khalidi

State Archaeological Museum

Constructed in the 1920s by the Public Works Department, the Museum building is located in the Public Gardens. Its simple Qutb Shahi arches on the interior garden side and cusped Mughal ones on the other, outward facing side, along with the feature of its projected eaves firmly place the building in the Indian Islamic style of architecture. The large arched entrance, and the shadows from the wide chajja cornice and balconies make this a charming building.

Additional Reading

Vincent Esch, "Examples of Modern Indian Architecture, Mainly in Hyderabad," *Indian Arts & Letters* NS 15, 2 (1942), pp. 49–59.

2008 Photograph © Sanjeeva Kumar

Salar Jang Museum

Located on the southern bank of river Musi, the Museum houses the art collection of Salar Jangs, three generations of a nobility that served as the diwans of prime ministers Salar Jang I (1853–1883), Salar Jang II (1883–1884); and Salar Jang III (1912–1914). It was Salar Jang III that collected most, though he never formally declared his collection as a Museum. At his death in 1949, the State created a museum and housed in the collector's own Diwan Deori. The State invited competition for a purpose-built museum and architect Muhammad Fayyazuddin (1903–1979)'s design was selected. Prime Minister Jawaharlal Nehru laid the foundation stone for the Museum in 1963 and the building was completed and inaugurated in 1968. In 2008, there are 36 galleries in the Museum spread over in three buildings: Central Bloc, Eastern Bloc, and Western Bloc named after three generations of the Salar Jangs. In order to integrate the building with the existing built environment of its neighborhood, the authorities added domes over the Museum in 2001.

Additional Reading

Omar Khalidi and Sunil Sharma, *Waqayi'-i musafirat-i Nawab Mustatab Ashraf Arfa' Wala Mir Layiq 'Ali Khan 'Imad al-Saltanah Sir Salar Jang* II (K.C.I.E.) bisub-i Farangistan (Tehran: Nashr-i Tarikh, 2008); Mir Ayoob Ali Khan, "New Look for Old Salar Jang: Three Domes to Give Museum an Elevation," *The Deccan Chronicle* (27 July 2001): p. 1.

2008 Photograph © Sanjeeva Kumar

Mini Bal Bhavan

Located in the Public Gardens, which were laid out in 1872, an iron bungalow was shifted from one of the Nizam's palaces here. Featuring deep verandahs on all four sides, it is roofed in metal with excellent *jalis*. This was the Ajanta Pavilion in the time of the Nizams, erected to depict the paintings of Ajanta and the achievements of his era. In the 1950s, the bungalow was turned into a children's recreational center.

Additional Reading

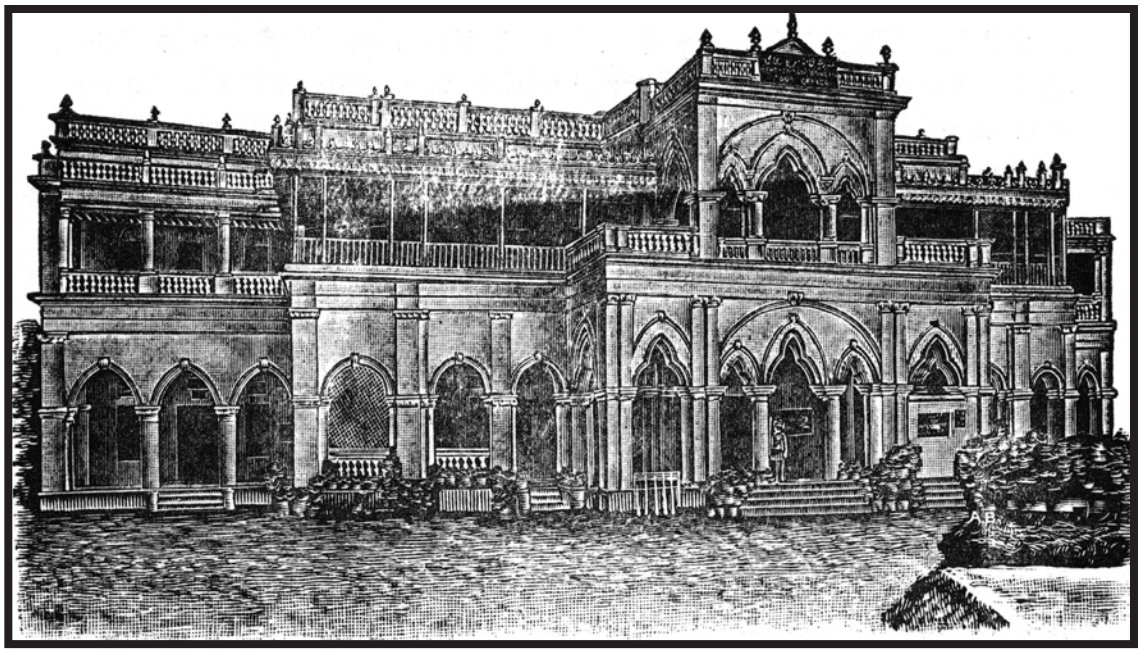
Satguru Prasad, *Farkhunda-yi Bunyad-i Hyderabad*, (Hyderabad: Telugu-Urdu Academy, 1964), pp. 73–74.

2008

Photograph © Sanjeeva Kumar

Hyderabad Civil Service House, aka College of Nursing

Located in Somajiguda, the Hyderabad Civil Service House accommodated the offices and training rooms for the top civil servants of the State known until 1948 as Hyderabad Civil Service, HCS. A stone plaque with the letters PWD inscribed on it indicates that it is a state building. Since the 1950s it has housed a college of nursing.



1922

Drawing from *The Nizam and the British Empire*, by St. Nihal Singh, (1923) (public domain)

The Nizam's Post Office

This magnificent, two-storied building—a pleasing profusion of arches and domes—located on the Nampally Station Road housed H.E.H. the Nizam's Post Office for Hyderabad's own postal system. The building was demolished in 1983.

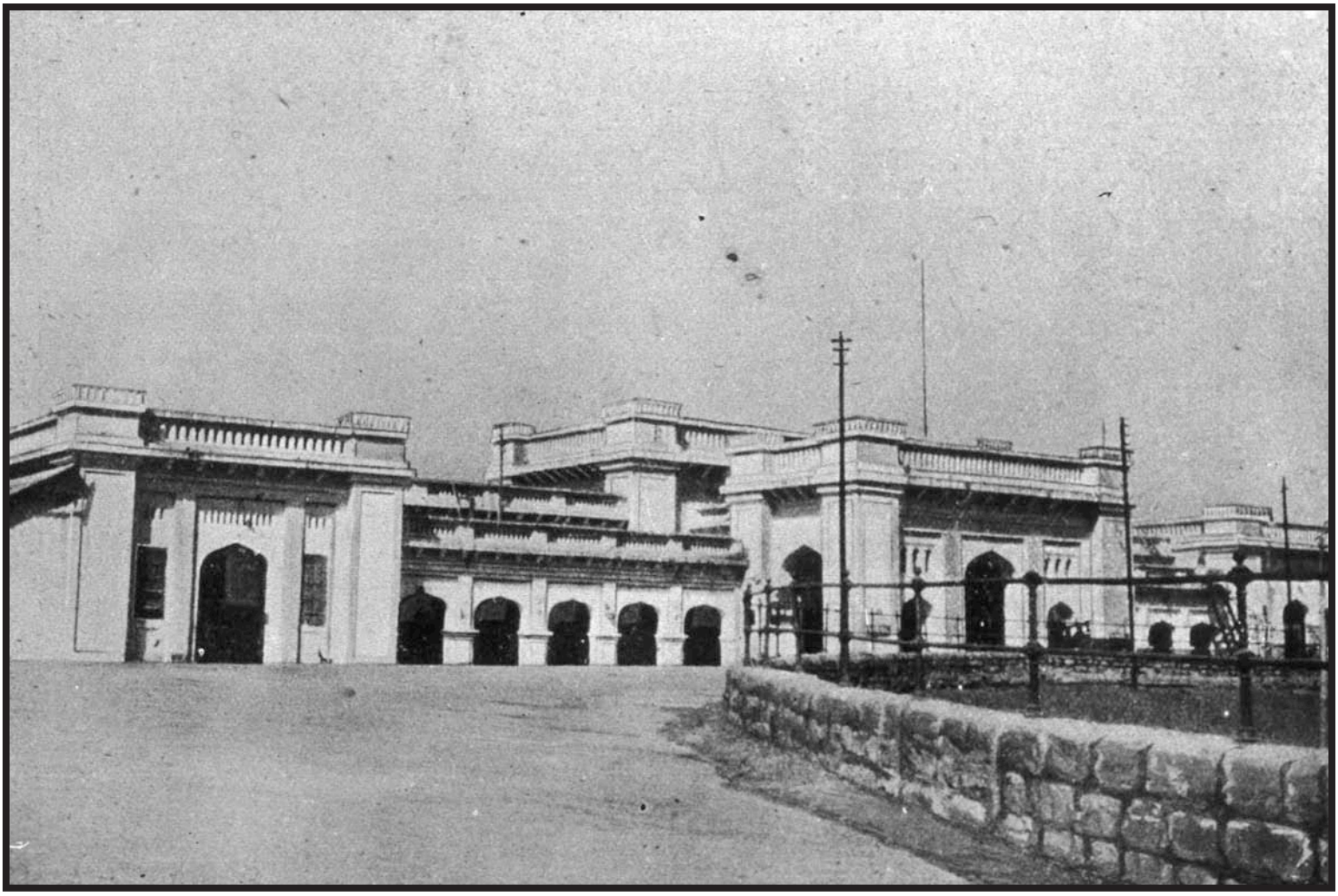
Additional Reading

Earliest picture found in St. Nihal Singh, *The Nizam and the British Empire*, (Hyderabad, 1923), p. 140.

2000 Photograph © Rajeev Kathpalia

Old Municipal Corporation Office, aka MCH

Located in Darusshifaa, facing the Aazah Khanah-i Zahra, the MCH Office is spread over 6,000 square meters. The MCH moved out of this building in 1986 upon the construction of a new office complex built for it by the Husain Sagar in 1991.



1938 Photograph © City Improvement Board

Hyderabad Railway Station

Located at Nampally, this is the oldest railway station in town. When purpose-built in the 1880s, it was in an "Oriental style, but relieved by an expansive iron roof in western style." A new building, i.e. the present structure in Indian Islamic style was erected and inaugurated on 4 January 1938.

Additional Reading and Sources

Information on the earlier building found in Syed Hossain Bilgrami & Charles Wilmott. See also the *Historical and Descriptive Sketch of H.H. The Nizam's Dominions,* II (Bombay: The Times of India Steam Press, 1884), p. 597; and pictures in A.C. Campbell, *Glimpses of the Nizam's Dominions,* (Bombay: C.B. Burrows, 1898), pp. 143, 145, 209; for the present building's inauguration see *Muntakhib Press Note aur Ilamiye,* (Hyderabad: Sar Rishta-yi Maalumat-i Aama, 1942), pp. 227–229; Omar Khalidi, *Memoirs of Cyril Jones: Railways, People and Society in Hyderabad,* (New Delhi: Manohar, 1991).

2005 Photograph © D. Ravinder Reddy

Kachiguda Railway Station

Located in Kachiguda, this station was the headquarters of the Nizam's State Railway. It was the first building that Vincent Esch (1876–1950) designed in Hyderabad and dates to 1914. Built in precast and reinforced cement concrete, it was composed of a material new to the area and was an example of the latest technological innovation of the time. The mass of the building reflects the function: the central tower holds a large water reservoir for the station's water supply, while the minarets on the parapet are badgirs, towers that are designed to draw in air to cool the station.

Additional Reading and Sources

Vincent Esch, "Examples of Modern Indian Architecture, Mainly in Hyderabad," *Indian Arts & Letters* NS 15, 2 (1942), pp. 49–59; G.H.R. Tillotson, "Vincent J. Esch and the Architecture of Hyderabad," *South Asian Studies* 9 (1993), pp. 29–46; Omar Khalidi, *Memoirs of Cyril Jones: Railways, People and Society in Hyderabad*, (New Delhi: Manohar, 1991).

1923

Photograph © City Improvement Board

High Court

This was the first monument to be built along the Musi riverfront in the Nizam's era. British architect Vincent Esch (1876–1950) designed this court, in his own style self-described as "Mogul Saracenic." It is built in solid granite of a soft shade of pink, most beautifully dressed. The Mogul Saracenic embellishment with panels of bas-relief decorations are carved in Agra red sandstone. The same material is used for all the verandah columns, archways, balustrades and window chajja shades.

The domes are convex shaped giving the appearance of floating on air. They are finished in lapis-lazuli blue glazed ware with gilded finials. On the south is the public entrance. Going up the wide steps leads one into a spacious, beautifully decorated hall with a grand stairway in Agra red sandstone of decorative Mogul design. This public stairway leads up to the chief central court and the six minor courtrooms.

There are wide, cool verandahs all round, each measuring 14 feet in width. The north elevation faces the River Musi with a beautiful garden in front. Through the great arch is the judges' entrance. From here, there is a private stairway and lift (elevator) to the courts on the first floor and to more private areas—the judge's retiring rooms and the barristers' chambers. On the ground floor are the Central Hall for law students' lectures, the judge's and barristers' libraries, court offices and large record rooms. All major rooms and courts are decorated in plasterwork of many colors. The building is 154 feet in depth and 362 feet 6 inches in width.

The great granite Mogul arch, the central feature of the north elevation, is substantial in height. It is 58 feet high. It cost 35 lakh rupees when built.

Additional Reading and Sources

Vincent Esch, "Examples of Modern Indian Architecture, Mainly in Hyderabad," *Indian Arts & Letters* NS 15, 2 (1942), pp. 49–59; G.H.R. Tillotson, "Vincent J. Esch and the Architecture of Hyderabad," *South Asian Studies* 9 (1993), pp. 29–46.

Begumpet Airport

This airport was built in the 1930s and dedicated by Princess Durrusehvar in 1936. It became defunct due to the opening of the Hyderabad International Airport in Shamsabad on 23 March 2008.

The airport served as host to the AP Aviation Academy and the Begumpet Air Force Station of the Indian Air Force. Begumpet Airport used to provide two check-in terminals; Rajiv Gandhi International and NTR National with a common arrival area.

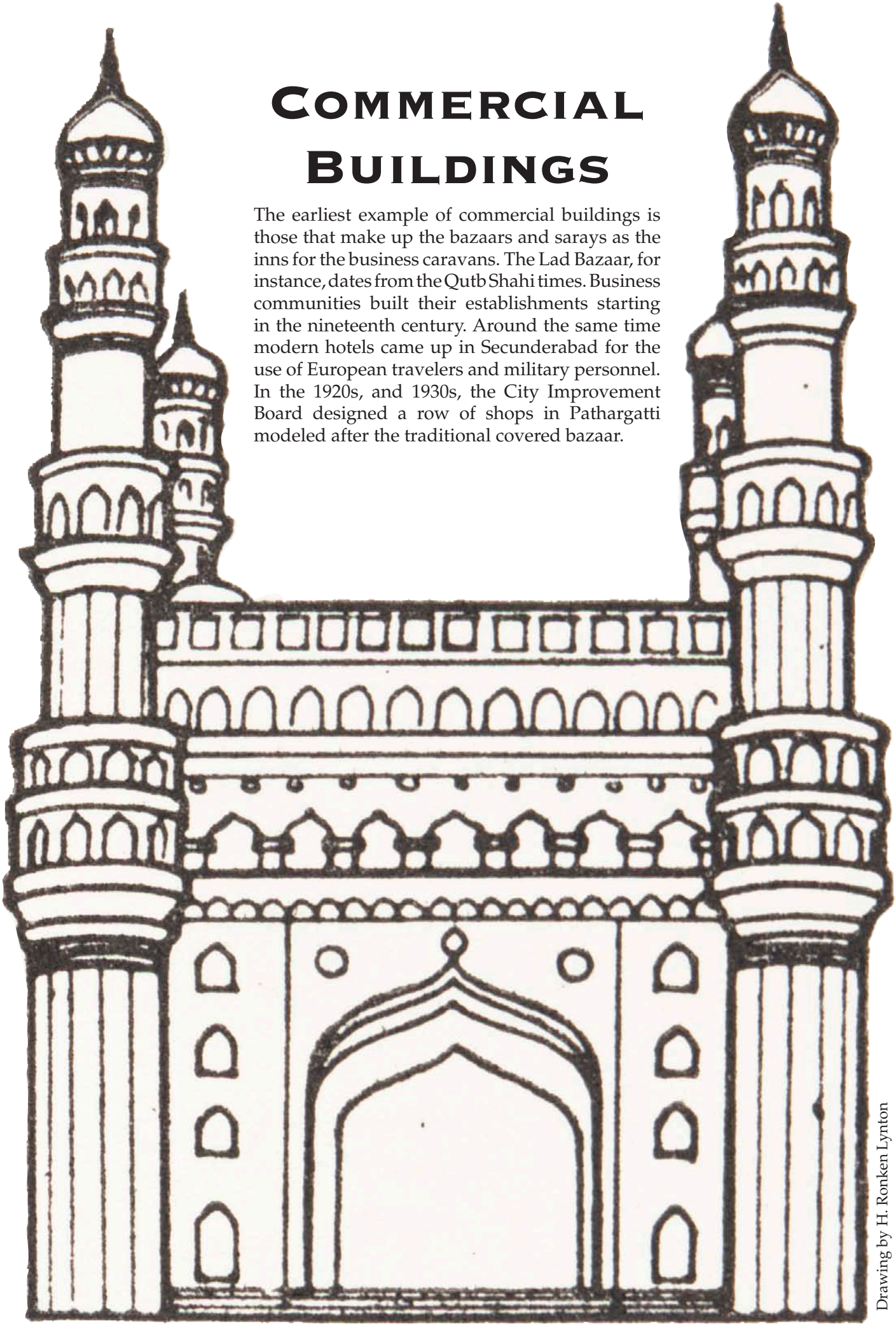
The airport, in its heyday, handled both international and domestic traffic for Hyderabad and was the sixth busiest airport in India. At the time, Begumpet airport had 13 parking bays in operation around the new terminal block and five more used as "night parking bays" on the northern side near the old terminal block. Its capacity was sufficient to handle both A 320 and Boeing 737 aircraft.

Additional Reading

P. Anuradha Reddy, *Aviation in the Hyderabad Dominions,* (Hyderabad: The Author, 2001); "Hyderabad's New Airport," *Great Britain and the East* 47 (26 November 1936) p. 787.

Commercial Buildings

The earliest example of commercial buildings is those that make up the bazaars and sarays as the inns for the business caravans. The Lad Bazaar, for instance, dates from the Qutb Shahi times. Business communities built their establishments starting in the nineteenth century. Around the same time modern hotels came up in Secunderabad for the use of European travelers and military personnel. In the 1920s, and 1930s, the City Improvement Board designed a row of shops in Pathargatti modeled after the traditional covered bazaar.



Drawing by H. Ronken Lynton

1837 Drawing by Meadows Taylor

Karwan-i Sahuan

Located near Golconda, this was the commercial hub during the Qutb Shahi era, 1500s to late 1600s. Many businessmen, especially moneylenders inhabited the area. A number of shops and storages were located here as well as inns for travelers.

Additional Reading

Jean Baptiste Tavernier, *Travels in India,* translated by Valentine Ball, (Oxford: Oxford University Press, 1925).

2005 Photograph © P. Anuradha Reddy

Aliabad Saray

Nestled into the city wall built by the Mughal subahdars of Golconda in early 1700s are a series of rooms built for housing the travelers. Since the twentieth century, the rooms have been adapted for reuse as stores and workshops.

2006

Photograph © Abbas Tyabji

Akkanna Saray

The renowned wazir of the Qutb Shahis from 1674–1686, Akkanna (d.1686) built a Siva temple and a saray for lodging the pilgrims around it in Maysram (now Sanskritized as Maheshwaram), a southern suburb of Hyderabad. The Saray has a vast courtyard enclosed by a colonnade with cubicles surrounded by a high wall. On the northeast is a large water feature measuring about 150 feet by 150 feet served by imposing steps. In the middle of the tank is the temple connected to the eastern bank by a bridge. South of the Saray is a mosque in Qutb Shahi style, the prayer hall measuring 51 feet by 45 feet, 5 inches, with 16 pillars.

Additional Reading

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1986 Photograph © Rahul Mehrota, Courtesy of the Aga Khan Visual Archive, M.I.T.

Lad Bazaar

Located directly west of Charminar, Lad Bazaar is the center of retail trade in clothes, bangles and materials associated with weddings. Both sides of the road feature a mile-long row of shops. The origin of the name is unclear: Lad means love and affection in Urdu, thence a "lovely bazaar."

An alternative explanation is that when Lord Curzon arrived in Hyderabad in 1903, the decorated bazaar leading to the Chowmahalla Palace became associated with the visiting lord, pronounced in Urdu as lad!

1986

Photograph © Arjun Mangaldas, Courtesy of the Aga Khan Visual Archive, M.I.T.

Mandi Mir Alam

This grain and vegetable market was built by Abul Qasim Sayyid Mir Alam between 1804 and 1808. It retains its function well over a hundred years later.

1938

Photograph © City Improvement Board

Pathargatti Bazaar

Located on the north-south avenue beyond Naya Pul, this arcaded bazaar is analogous to many of the twentieth century recreations of old bazaars in new settings seen in, among other places, Cairo, Rabat, and Tunis. The City Improvement Board took up the project to build a front to the bazaar. It consists of roofed footpaths with "Hindu" style columns and flat roofs with Islamic arches in the Qutb Shahi style. Along the stretch of the cross streets of the bazaar are alternating Hindu and Islamic ornamented gateways.

The Pathargatti Bazaar begins at Charminar and ends by the Madina Building. The Pathargatti Bazaar scheme widened the road to 95 feet, which included covered footpaths on both sides of the road. A difficult project, it took several decades to build, starting from the 1920s and ranging to the early 1940s. The Pathargatti Bazaar project vastly improved the cityscape of the time, although it soon became overcrowded and its original design badly disfigured by the deluge of hawkers and stalls caused by the population expansion.

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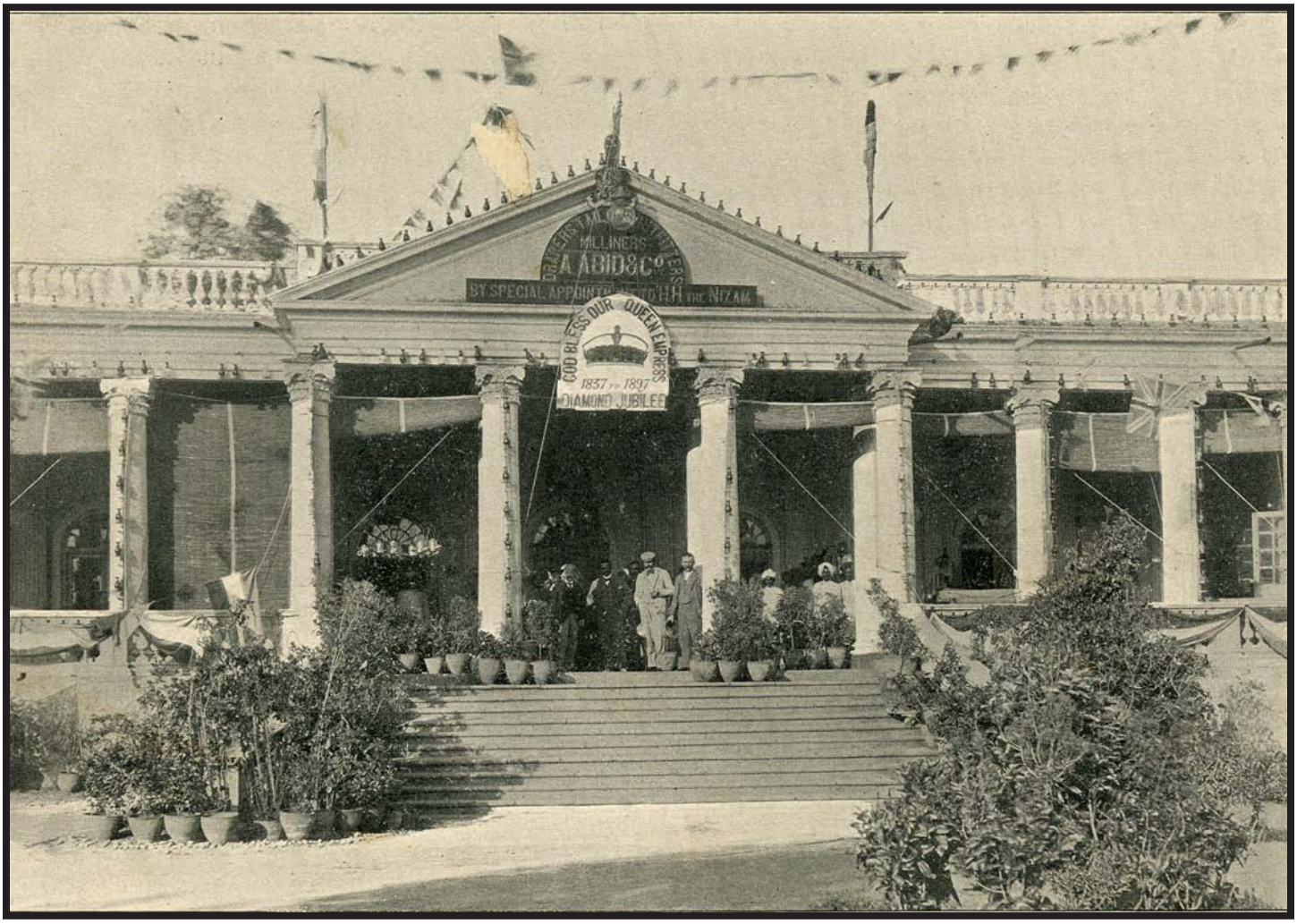

1897 Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898)

Abid Shop

This department store, which was located in Abid Circle, has an intriguing history. It was owned by Albert Abid, (d.1925), an Armenian merchant who also had a career as valet to Nizam Mahbub Ali Khan. He was a successfull merchant too, as the store's patrons were the elite of Hyderabad, particularly those who were European and westernized Hyderabadis. The store closed in the early 1900s, when the owner, interestingly enough, moved to Devon, England.

The store was later retrofitted into a theater as "Palace Talkies" in 1939. In the late 1980s, the Talkies with its wide front stairs and large pillars was demolished. A popular shopping destination, a branch of the store was located in Secunderabad as well.

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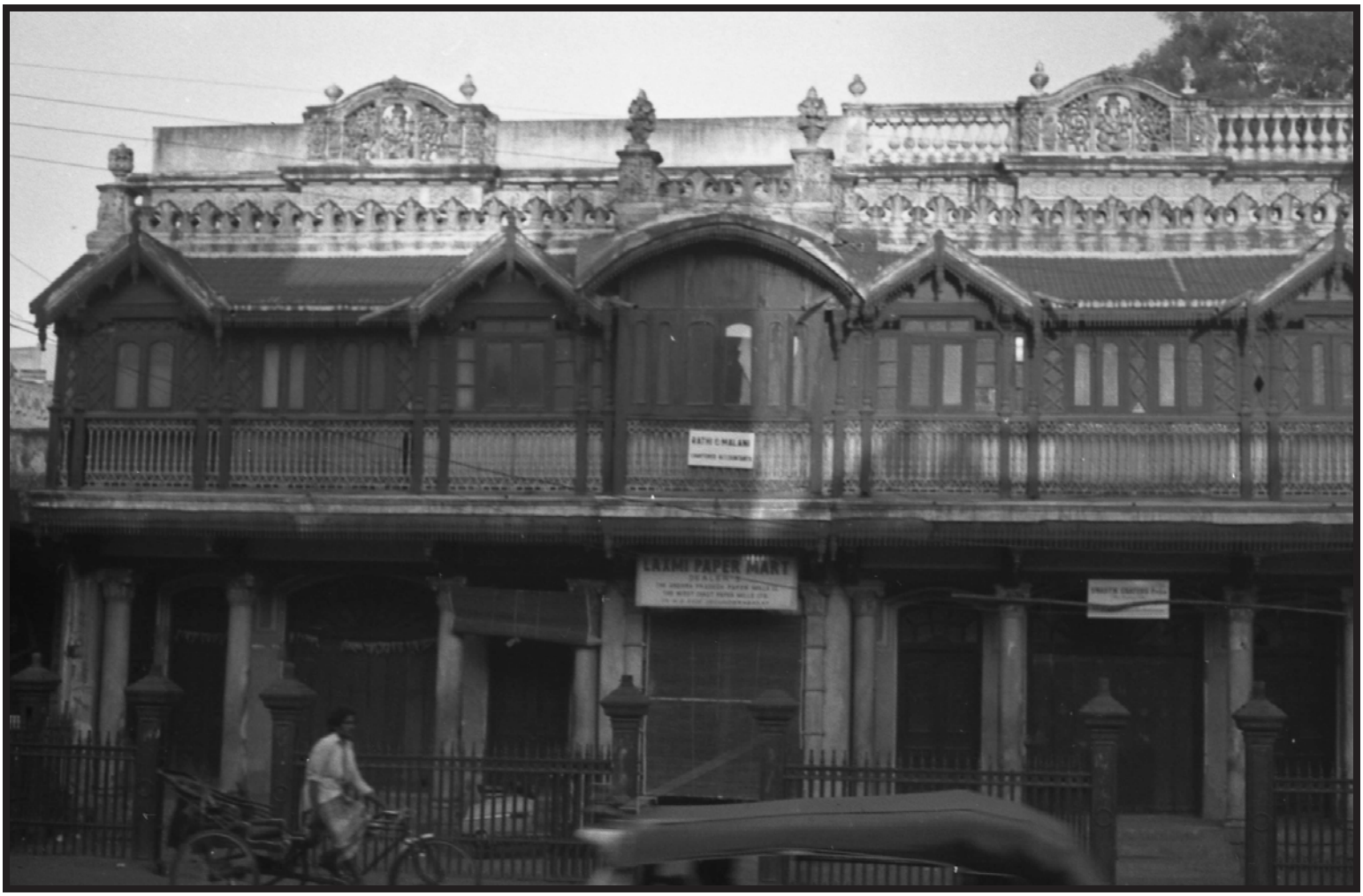
1982-3 Photograph © Murali Harathi

I.Prakash Building

Located in Shivajinagar in Secunderabad.



1982-3

Photograph © Murali Harathi

Laxmi Paper Mart

Located in Secunderabad on James Street.

1948 Photograph © Muhammad Khalidi

Muazzam Jahi Market

Located at the cross roads of Jam Bagh, Begum Bazaar and Station Road, the City Improvement Board (CIB) built this granite building with graceful arches and a central dome between the years 1933–1935. It was named after the CIB President, the junior Prince Muazzam Jah (1907–1987). It cost four lakh rupees when built.

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2008 Photograph © Sanjeeva Kumar

Raja Bhagwandas Building

Located in Sultan Bazaar and belonging to the Gujarati business magnate Raja Bhagwan Das, the building dates from the nineteenth century. Its Rangoon teak façade differentiates it from its neighboring buildings.

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Hifazat Husain Store Façade

Located in Osman Ganj, the triple-storied storefront building was erected in the 1930s. The second and third stories of the stores have balconies with woodwork separated by iron pillars.

Nanubhai G. Shah's Building

Located near Jain Temple in the Sultan Bazaar, and known as the Raja Sukhdev Prasad Building. It is built in Rajasthani style with rounded columns and with iron railings on the first and ground floors.

1929 Photograph © Krishnaswamy Mudiraj

Alladdin Buildings

Khan Bahadur Ahmad Alladdin (1882–1954) an industrialist and businessman based in Secunderabad built large commercial properties housing shops in Secunderabad called Alladdin Building and in Hyderabad called Madina Building, both built between 1930 and 1931.

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2008 Photograph © Sanjeeva Kumar

Monty's Hotel

Called the Montgomery Hotel and Bar since 1930s, it is located in Secunderabad on Park Lane. The hotel catered to military officers and businessmen and was built between 1888 and 1890. Its steeped pitched roof with wooden bracings and an imposing façade sets it apart in appearance from other buildings in the neighborhood.

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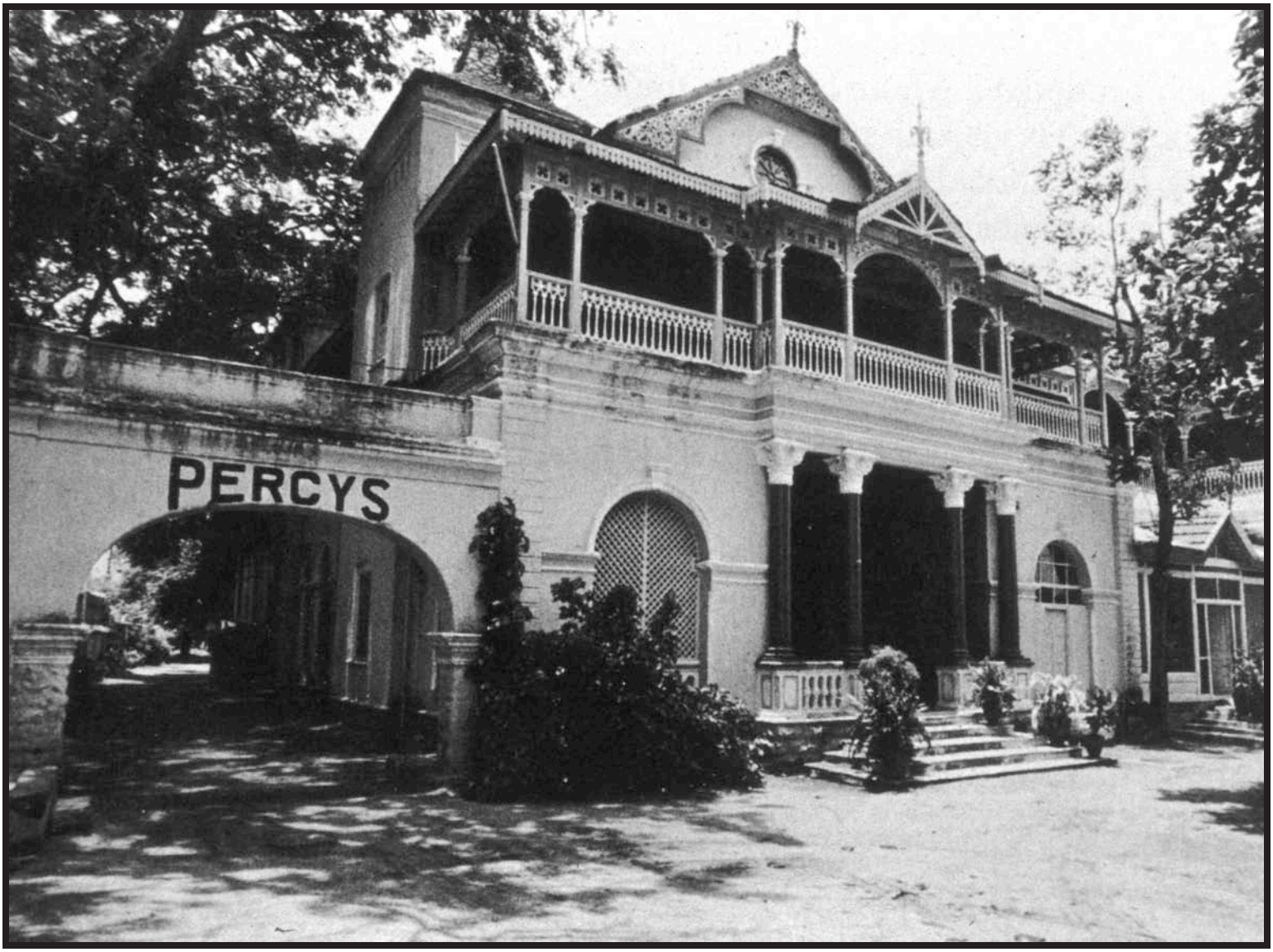

1976

Photograph © Simon Winchester

Percy's Hotel

Located on the Sardar Patel Road in Secunderabad,
the hotel was demolished in the 1980s.

1897 Photograph from *Glimpses of the Nizam's Dominion,* by Claude Campbell, (Bombay, 1898)

Secunderabad Club

Oldest of the clubs in Hyderabad, it was established on the pattern of cantonment clubs in British India. Opening on 26 April 1878, it was originally meant mainly as an informal meeting place for the use of military officers and railway officials in the area. Initially called Secunderabad Public Rooms, it changed its name in 1888 to the United Services Club. Still later it became known by its present name, the Secunderabad Club.

This imposing building in hill station style has murals painted by M.M. Kaye of *Far Pavilions* fame. The club has a ballroom, a Gymkhana, and a library. Salar Jang I donated large sums of money to the Club and ensured the membership of the Hyderabadi nobility, so that it did not become a British-only club.

Additional Reading

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2005

Photograph © P. Anuradha Reddy

Nizam Club

In order to enable Hyderabadi noblemen to meet in another place aside from the circle of family and relatives, a club was formed in 1884 similar to the one in Secunderabad, which was predominantly British. Sitting amidst vast lawns and leafy trees, the Club's high ceilings with their exposed logs as well as the large halls distinguish it from the contemporary construction around it.

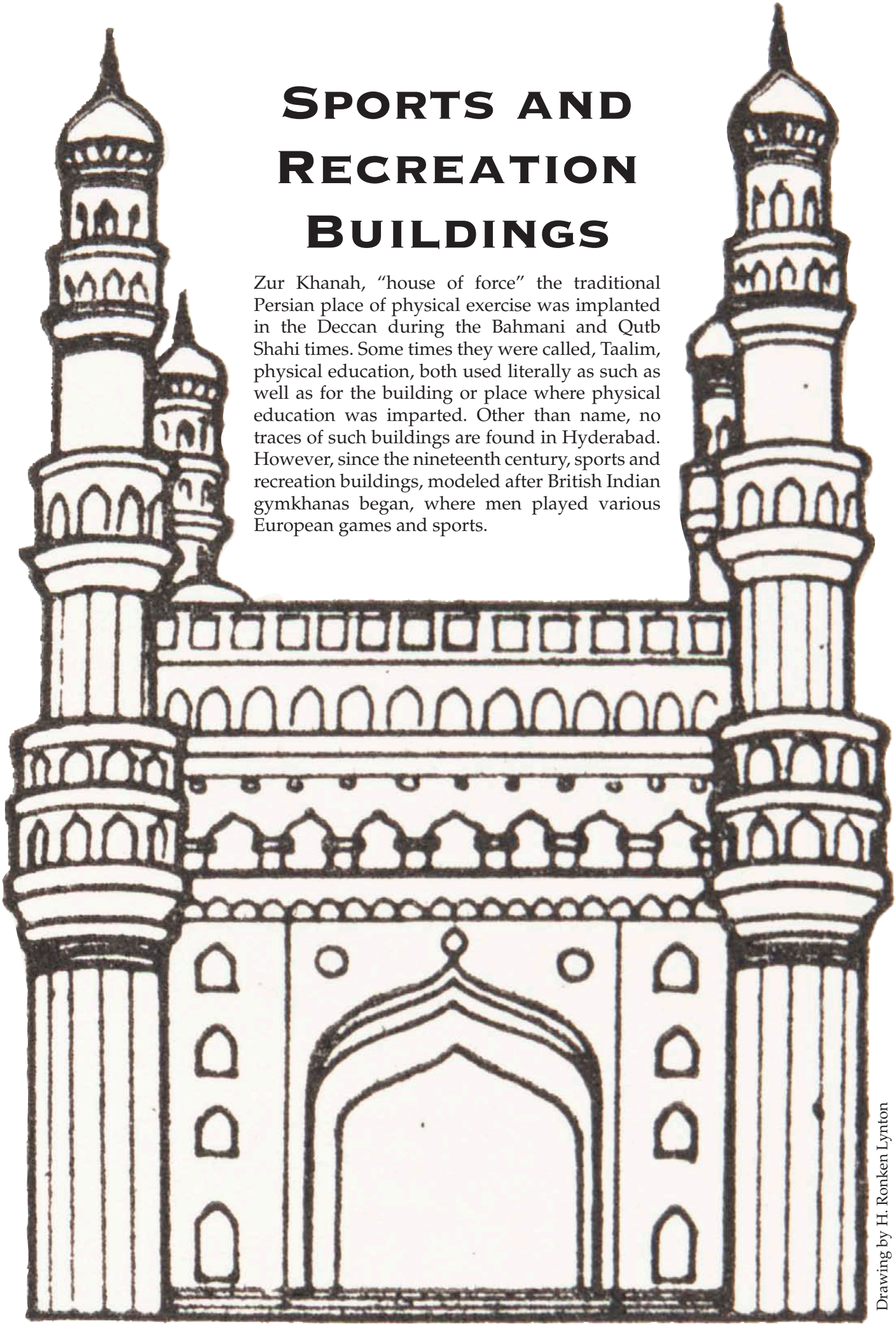
2008 Photograph © © Sanjeeva Kumar

Lady Hydari Club

Located in the Bashir Bagh area, it is named after Lady Amina Hydari, (d.1940) wife of Sir Akbar Hydari, President (1938–1942) of the Nizam's Executive Council. The Hyderabad Ladies' Association Club was formed in 1901 to enable Hyderabadi and British elite women—ladies—to socialize. The entrance to the Club built in 1929 was through a semi-circular wall with a door enabling pardah-nashin, veiled women, to exit their cars and enter inside without seen by men. A huge arched entrance led to the foyer, flanked by halls and room. Zain Yar Jang (d.1961) designed the Club building.

Sports and Recreation Buildings

Zur Khanah, "house of force" the traditional Persian place of physical exercise was implanted in the Deccan during the Bahmani and Qutb Shahi times. Some times they were called, Taalim, physical education, both used literally as such as well as for the building or place where physical education was imparted. Other than name, no traces of such buildings are found in Hyderabad. However, since the nineteenth century, sports and recreation buildings, modeled after British Indian gymkhanas began, where men played various European games and sports.



Drawing by H. Ronken Lynton

Fateh Maidan

Vast open grounds near Nizam College, Madarsah-i Aliya, and Bashir Bagh on the east, and Nampally Station Road on the west. It was the site of the Mughal army's encampment in the late 1680s. In the Asaf Jahi era, it became a parade ground for the Hyderabad State Force. In the mid 1960s, the grounds became a sports stadium named after Lal Bahadur Shastri, who was India's prime minister from 1964 to 1966.

1890s

Photograph by Lala Deen Dayal

Hyderabad Race Club

Horse races were held in Hyderabad since the nineteenth century at Maula Ali. In 1886, the racing track shifted from Maula Ali to Malakpet. This change was necessitated as the then Nizam Mir Mahboob Ali Khan wanted the race course to be near his place. In fact, the racecourse was constructed in one of his palaces in Malakpet. The Race Course is described as occupying "a central portion of a fine expanse of level ground to the east of the city. There is a fine grand stand capable of accommodating some hundreds of people." A new grand stand was built in 1968 after demolishing the grandstand shown in the picture.

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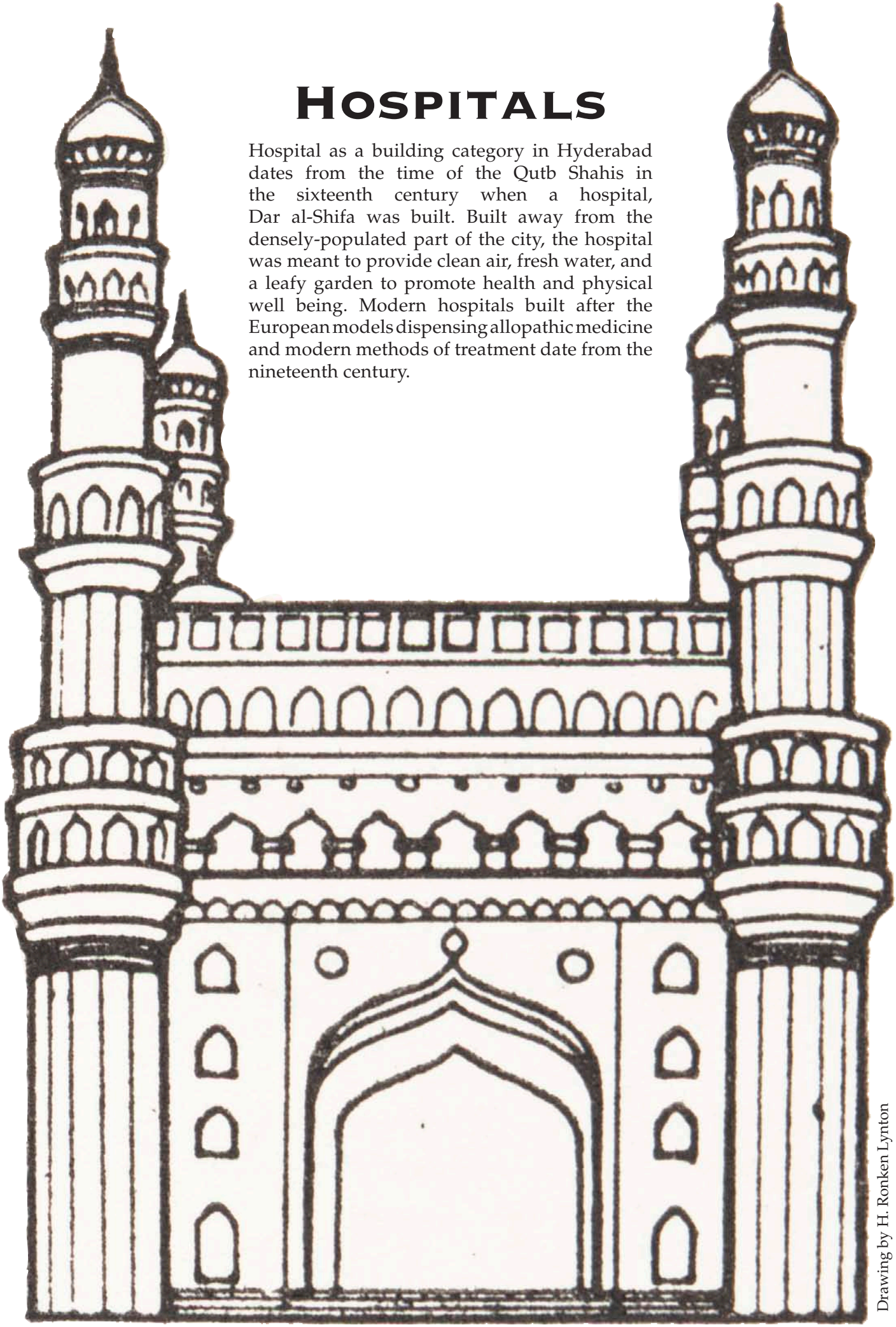
Hospitals

Hospital as a building category in Hyderabad dates from the time of the Qutb Shahis in the sixteenth century when a hospital, Dar al-Shifa was built. Built away from the densely-populated part of the city, the hospital was meant to provide clean air, fresh water, and a leafy garden to promote health and physical well being. Modern hospitals built after the European models dispensing allopathic medicine and modern methods of treatment date from the nineteenth century.



Drawing by H. Ronken Lynton

1996 Photograph © Hans Winterberg

Darushifa

Sultan Muhammad-Quli Qutb Shahb built a "house of healing," or hospital, in 1595. Located in the area of the same name, the Darushifa has a quadrangular courtyard paved with stone. It originally occupied some 6,000 square yards along the riverbank. This location was carefully chosen. Refreshing and cleansed as it was with purifying garden fragrances, it was ideal for a hospital where the concept of natural healing held essential significance.

Along with chambers for the patients, there are remains of a hammam (or bath) in the courtyard. A mosque and Saray were also in the hospital complex though there is no trace of the Saray left at the date of the author's visit in 2008.

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2008

Photograph © Sanjeeva Kumar

Victoria Maternity Hospital

As the name implies, the hospital is named after Britain's Queen Victoria. Located on the south bank of Afzal Ganj, the foundation was laid on 9 February 1906 by the Princess of Wales. Soon thereafter, in the unusually severe floods of 1908 the building washed away. Its backers, undeterred, erected a completely new building featuring small domes on its roof. It is known as Government Maternity Hospital as of the year 2008.

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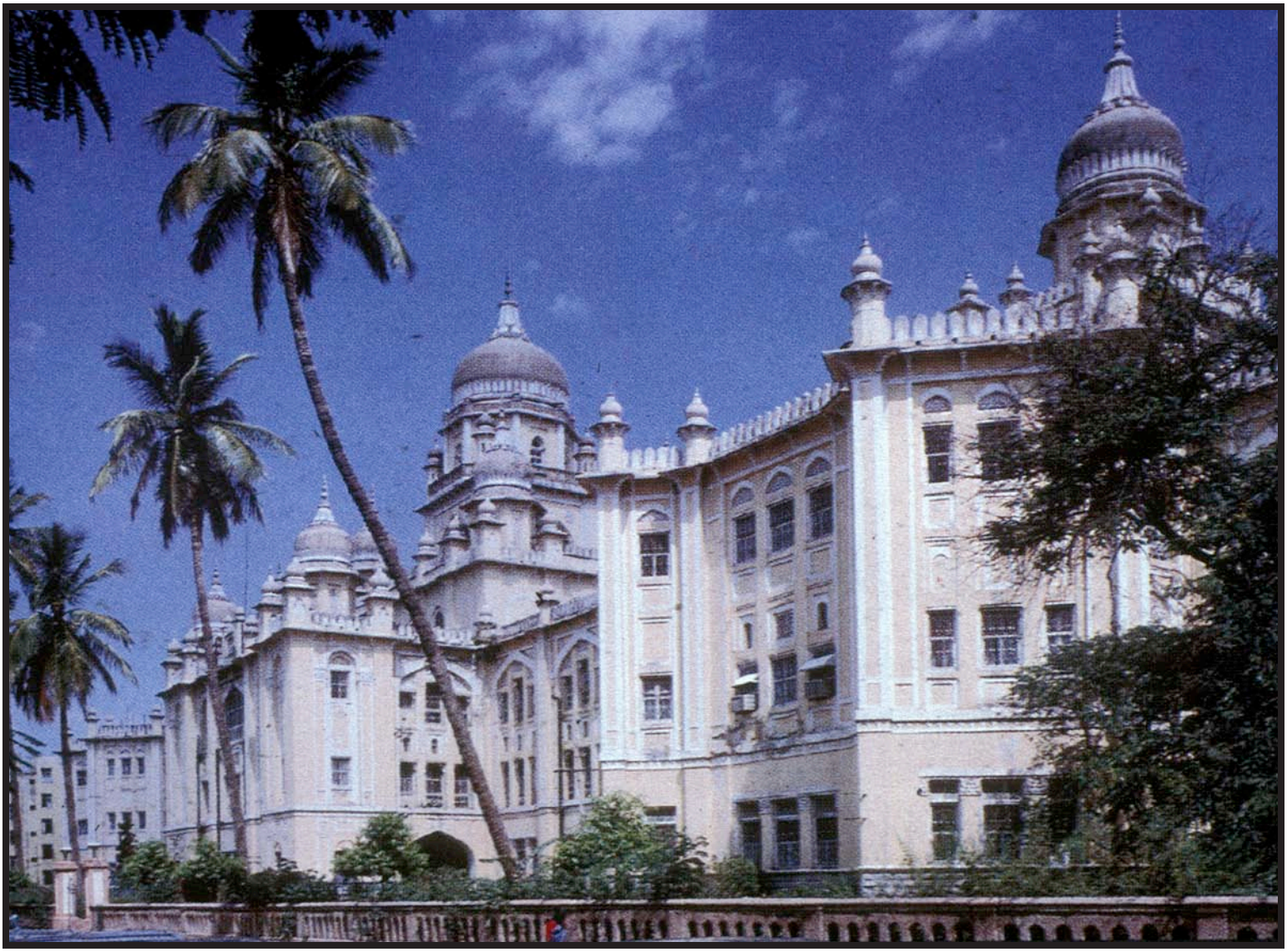

1990s

Photograph © Giles Tillotson

Osmania General Hospital

Located beside the Afzal Ganj Bridge, Osmania Hospital was the last project that architect Vincent Esch finished on the north bank of the Musi. It was completed in 1925. A hospital preexisted here and the construction of an up-to-date, purpose-built hospital put to a culmination the building activities on the riverfront in the 1920s and 1930s.

The Osmania Hospital's main building was built in stone, and finished in chunam shell plaster in Indo-Saracenic style. It is some 630 feet long. Each large ward is 96 feet long by 24 feet wide, flanked on either side by verandahs 12 feet wide. Given that there are few precedents for hospital architecture in India, the building's plan and massing follows a western pattern, though the Hyderabadi identity is revealed by the use on its surface of historical motifs such as domes, chajjas and merlons. It cost 20 lakh rupees to build the hospital.

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1922

Photograph © City Improvement Board

Yunani Hospital

When built in 1938, it was called Shifa Khanah-yi Osmania. It is in Indo-Saracenic style with a domed vestibule flanked by a row of patient rooms with 180 beds accompanied by physicians' offices. Inside the vestibule there are large inscriptional panels recording Osman Ali Khan's speech at the hospital's inaugural.

Glossary of Persian and Urdu Words

A

Aazah Khanah – Shiite house of mourning

Alam – Muharram flag

Ashur Khanah – House of 10th day of Muharram, Shiite house of mourning

B

Badgir – Wind tower above roofs to trap cool breeze.

Bagh – Garden, often added to names of houses.

Baradari – Twelve door mansion, pavilion

Burj – Fortified tower

C

Chajja – Projecting eaves or cover usually supported on large carved brackets

Char – Four

Chatri – Domed kiosk on the roof of tomb or mosque.

Chilla – Islamic shrine

Chowk – Commons, Common ground, bazaar

D

Dalan – Family room

Dargah – Islamic shrine, containing a saint's tomb and mosque

Daricha – Small door, particulary of city wall

Darwaza – Door, particulary door of city wall

Deori, Deodi – House of nobility

Diwan – Prime Minister

Durbar – Royal court

Dururd – Words and phrases in the praise of Prophet Muhammad

E

Eid gah – Flat open ground for two Eid prayers

G

Gopuram – A monumental tower, usually ornate, at the entrance of a temple

Gymkhana – Social and sporting club

H

Hakim – Physician of Yunani medicine

Hammam – Bath or washroom

Haveli – House of rich, nobility

I

Intrados – The interior curve of an arch

J

Jali – A perforated stone or latticed screen

Jamadar – A military officer in the Nizams' army

Jharoka – Projecting covered balcony used for ceremonial appearances.

K

Kaman – Arch, bow

Kothi – House of rich and nobility

Kotwal – Chief of police

M

Mahal – Palace

Mahalla – Neighborhood

Maidan – Commons, Common ground

Mandapa – A pillared outdoor hall or pavilion for Hindu rituals

Mandi – Market

Mandir – Hindu temple

Manzil – House

Mardana – Men's quarter of the house

Masjid – Mosque

Mihrab – Niche in the center of the west wall of a mosque

Minar – Tower, minaret

N

Navjot – Parsi initiation ceremony for boys and girls

P

Pul – Bridge

Q

Qibla – Direction toward Mecca

Qilaa – Fort

S

Sahn – Courtyard

Sarayi – Inn

Shikar – Hunt

Sihr-i Batil – False magic

Stambha – A cosmic column in Hindu architecture

T

Tank – Water reservoir, lake

Tekri – Elevated ground, added to name of houses

Urs – Religious ceremony at Islamic shrine

Z

Zanana, Zenana – Women's quarter of the house

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